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Forrer, L. (Leonard)

London, Spink & Son, 1902-30.

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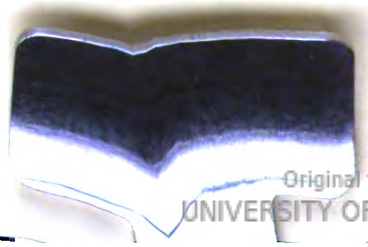
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OF

MEDALLISTS

VOLUME IV.

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A. H. Baldwin & Sons Ltd.: ISBN 0 906919 03 7 the set
ISBN 0 906919 07 X vol. 4

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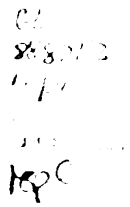
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PISANELLO.
(Antonio Pisano).
1397-1455.



BENEDETTO PISTRUCCI.
1784-1855.

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BIOGRAPHICAL NOTICES

OF

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Coin-, Gem-, and Seal-Engravers, Ancient and Modern, with References to their Works.

B.C. 500 — A.D. 1900

VOLUME IV

M

(*Continuation*).

M. B. *Vide* **MATTHIAS BESINGER.** Mint-master at Augsburg, 1472-1494.

M. B. *Vide* **MARCO BOLLANI.** Podesta at Padua, 1498.

M. B. *Vide* **MARCO BARBO.** Mint-master at Cattaro, 1527-1528.

M. B. *Vide* **MATTEO BEMBO.** Mint-master at Cattaro, 1538-1540.

M. B. *Vide* **MÜNZMEISTER BUSSENHOVEN**, in the service of the Abbey of Thoren, 1569-1575. *Vide* also **M. PB.**

M. B. or **MB.** *Vide* **MORITZ BERGMANN.** Mint-master at Hanover, 1628-1666.

M. B. or **MB.** *Vide* **MARTIN BRUNNER.** Medallist at Nuremberg, born in 1659, died in 1725.

M. B. or **MB** or **MB. F.** *Vide* **A. MEYBUSCH.** Mint-engraver and Medallist at Stockholm and Copenhagen, 1676-1701.

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M. B. or **M. B. F.** *Vide* **MARTIN BÜCKLE**. Medallist, born in 1742; Mint-master and Engraver at Durlach for some years, previous to 1803. *Vide* also **I. M. B.**

M. B. *Vide* **MATTEO BADOERO**. Mint-master at Venice, 1790-1791.

M. B. *Vide* **MATTHEW BOULTON**. Manufacturer of medals, tokens, coins, and owner ot the Soho Mint, Birmingham, end of the eighteenth century and early part of the nineteenth; he died on 9. August 1839.

M. B. *Vide* **MICHEL BREZIN**. Engraver at Paris, born 28. November 1758, died 21. January 1828.

M. B. *Vide* **MAX BARDULECK**. Mint-engraver and Medallist at Dresden, second half of the nineteenth century.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M.; — **M. B.**; — **Mo. B.** (*Ital.*). These three signatures, says Armand, are no doubt those ot the same Engraver, whose works are dated between 1586 and 1590. They occur on the following medals: Domenica Fontana, architect, obv. Bust to r.; ℞. The Obelisk of the Piazza San Pietro at Rome, 1586 (signed: **M.** on obv.); — Pope Sixtus V.; ℞. The same Obelisk, 1586 (signed **M. B.** on ℞); — Another; ℞. SACRA·OCVLO·SPECTAT·IRRÆTORTO· ANO·III. 1587·M. Lion crouching under Holy Arch; — Another (diam. 37 mill.); ℞. VRBS·LAVRETANA. — 1586. Fortified enclosure of Loreto; above, on a cloud, Virgin and Child; — Others (diam. 45 mill.), signed: **M. B.**; ℞. QVARTVM·ANNO· QVARTO·EREXIT. Obelisk, &c. (2 var.); — Others, Bust of Pope to r.; signature: **M. B.** (*a*) ℞. FIERI·FECIT. Virgin above landscape; — (*b*) ℞. DIDACVM·HISP·IN·SS·NVM·RETVLIT· 1588. Pope blessing priest kneeling before him; — Another, Bust of Pope to l.; signed: **MO. B.**; ℞. PVBLICAE·COMMODITATI. The Felix Bridge at Rome (2 var.); — Pope Urban VII., Bust to l.; beneath: **M. B.**; (*a*) ℞. SIC·LVCEAT·LVX·VESTRA. The seven-branched candlestick; — (*b*) ℞. NON·POTEST·ABSCONDI. Town on summit of mountain; — (*c*) ℞. SPONSVM·MEVM· DECORAVIT·CORON. Religion seated; — (*d*) ℞. DEXTERA· DOMINI·FACIAT·VIRTVTEM·1591. Pope enthroned handing standard to kneeling warrior (This ℞. occurs on medals ot Gregory XIV., Innocent IX., and Clement VIII., by Niccolo Bonis); — (*e*) ℞. as (*a*) obv. dated MDLXXXX.

These three signatures may, according to Milanesi, represent two different artists: **M. M. B.** = **MICHELE BALLA**; — **MO. B.** = **MARTINO BERGAMASSO**.

BIBLIOGRAPHY. — Armand, *op. cit.* — I. B. Supino, *op. cit.*

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M. B. R. F. (*Ital.*). These initials occur on a Portrait-medal of Pope Gregory XIII., with Rℒ. MAGNIFICENTIAE·REGNI·TVI· — M.B.R.F· — A. MDLXXV. Holy Gate. This signature may be interpreted as : **MICHELE BALLA ROMANUS FECIT**, an artist who is mentioned by Bertolotti, *Artisti lombardi a Roma*.

BIBLIOGRAPHY. — Armand, *op. cit.* — I. B. Supino, *op. cit.*

M. B. (*Germ*). Signature of an unknown Medallist of North Germany. It occurs on a Portrait-medal of Andreas Kramer, Canonicus of St. Sixtus's Church at Northeim, and dated 1567 (Merzbacher, *Kunst-Medaillen-Katalog*, Mai 1900, n° 386 *bis*).

M. C. *Vide* **MATTHAEUS CARL** (Vol. I, p. 211). Medallist at Nuremberg, *circ.* 1584-1602.

M. C. (*Ital.*). Signature of an artist of North Italy, which occurs on a Plaque representing a man on horseback seizing a woman, whom another man tries to hold back. These initials might be interpreted into : *Meliolus consecravit* if the work had any analogy with that of Melioli. The plaque belongs to the end of the fifteenth century.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886.

M. C. *Vide* **MARTIN CUPY**. Medallist at Cassel, 1676-1679.

M. D. *Vide* **MATTHIAS DONNER**. Medallist at Vienna, 1735-1767. Also : **MD** ; — **MO** ; — and **M. D. F.**

M. D. F. F. *Vide* **MICHELE DE FONTAINE**. Die-sinker at Turin, 1659-1680.

M. D. V. *Vide* **MATTEO DE' PASTI.**

M. E. *Vide* **MICHAEL EDLER**. Mint-master at Saalfeld, 1724-1731. Also **I. M. E.**

MÉA, F. (*Ital.*). Signature of a Medallist, who was working *circa* 1520. It occurs on a Portrait-medal of Pietro Pomponazzo (1462-1526); obv. Bust to r.; Rℒ. DVPLEX·GLORIA. — MEA. F. Lamb turned to l. ; above, spread eagle (diam. : 45 mill.).

According to Milanesi, this signature may represent that of **GIOVANNI MAZZINGHI**, surnamed **MEA**, a Florentine Painter mentioned in 1488 and 1493.

BIBLIOGRAPHY. — Armand, *op. cit.* — Amnion, *op. cit.* — Friedländer, *op. cit.* — *Trésor, Med. ital.*, I, XXXVII, 3. — Mazzuchelli I, p. 173, Pl. 39, 4.

MEAULX, FRANÇOIS DE (*French*). Mint-master at Montpellier, appointed 15. June 1547 for a term of six years.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

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MEBES, DANIEL (*Germ.*). Mint-master at Gerbstädt (Mansfeld) 1621-1623. His initials **M. D.** occur on coins of that mint and those dates.

MEDALLISTS, of Italian origin, — whose names are unrecorded, but whose works, ranging from the fifteenth to the seventeenth centuries, have been grouped, according to some special sign or symbol, or also reverse type, recurring on several of them, — have been designated, by French authorities, under certain appellations, which have now been generally adopted. These are :

MEDALLIST, on the Reverse of whose medals appears a Spread EAGLE (MÉDAILLEUR or MAITRE A L'AIGLE). (*Vide* Vol. II, p. 4.) These medals are now ascribed by Prof. Bode to Niccolo Spinelli of Florence (*q. v.*).

MEDALLIST, on the Reverse of whose medals appears a figure of FORTUNE (MÉDAILLEUR or MAITRE A LA FORTUNE). *Vide* Vol. II, p. 126 and *infra*, **LORENZO GIGLIAMOCCHI**. The author of these medals is Niccolo Spinelli (*q. v.*).

MEDALLIST, on the Reverse of whose medals appears a figure of HOPE (MÉDAILLEUR or MAITRE A L'ESPÉRANCE). (*Vide* Vol. II, p. 552). Also attributed to Niccolo Spinelli, by Prof. Bode.

MEDALLIST, on the Reverse of whose medals appears a figure of CAPTIVE EROS (MÉDAILLEUR or MAITRE A L'AMOUR CAPTIF). *Vide* **GIAN CRISTOFORO ROMANO**, *circa* 1465-1512, *infra*.

MEDALLIST, who executed large medallions of ROMAN EMPERORS (MEDAILLEUR or MAITRE AUX EMPEREURS ROMAINS). This artist flourished towards the end of the fifteenth century, and probably did a whole series of Portrait-medallions of Roman Emperors. Armand however only knew the three following : Nero (diam. 114 mill.) ; — Trajan (diam. 111 mill.) ; — Antoninus Pius and Faustina Senior (diam. 109 mill.) ; — Obv. Bust of Faustina to r. ; Rℒ. Antoninus and Faustina, seated, facing each other and clasping hands.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 100.

MEDALLIST with the signature **Φ. F.** (MÉDAILLEUR or MAITRE A LA MARQUE Φ). The first letter of this signature, says Armand, is not the Greek letter Φ, but an I forming a monogram with an **O**, and the name of the Medallist may have been : **JOHANNES** The medal on which this signature occurs belongs to the period between 1509 and 1523 and has on obv. a Portrait of the Doge of Venice, Andrea Gritti, under the bust of whom is : **Φ. F.**, while

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the ℞. represents the Doge on horseback near the gates of a sea-side town, the entrance of which seems to be shown to him by a nude male figure (Diam. : 65 mill.).

BIBLIOGRAPHY. — Armand, *op. cit.* — Heiss, *op. cit.*, Venise, p. 132. — *Trésor*, I, XXXV, 5.

MEDALLIST with the signature ⊕ (MÉDAILLEUR or MAITRE A LA MARQUE ⊕). According to Armand, this Medallist was working *circa* 1538, and is the author of the following medals : Ottavio Farnese and Margaret of Austria, with their busts, and artist's signature on either side (diam. : 38 mill.); — Uniface medal, with portrait of a young Lady (diam. : 39 mill.) ; — Pietro Bembo ; uniface; obv. PETRI · BEMBI · CAR. (diam. : 44 mill.); — Vincenzo Caraffa, obv. Bust to l. ; ℞. FATA · VIAM · INVENIENT. Alexander the Great cutting the Gordian knot (diam. : 48 mill.) ; — Maria de Roias; uniface; D. MAR. DE. ROIAS. (diam. : 36 mill.).

BIBLIOGRAPHY. — Armand, *op. cit.* I, 152 ; III, 60.

MEDALLIST with the signature **HV** (MÉDAILLEUR or MAITRE A LA MARQUE **HV**). This monogram may possibly represent the signature of the Cremonese Goldsmith **ORAZIO NAZARO**, who was working at Rome towards the end of the sixteenth century. It occurs on a Portrait-medal of Benedetto Lomellini, a Genoese, created cardinal in 1565, † 1579 ; obv. BENEDICTVS · CARDINALIS · LOMELLINVS · AN · D · 1569 · ÆT · SVE · 52. Bust to l.; ℞. MANSVETVDO · **HV**. Draped female figure holding and caressing a dove, and trampling on a serpent (diam. 45 mill.).

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 253 ; III, 121.

MEDALLIST with the signature **W** (MÉDAILLEUR or MAITRE A LA MARQUE **W**). The two medals ascribed to this artist by Armand have been restored to **ADRIANO FIORENTINO** (*Vide* Vol. I, *N. E.*, p. 26). They both portray Ferdinand II. of Aragon, king of Naples. The border of the king's hat shows a **W** which is repeated in the field of the ℞. ; Fabriczy interprets the **W** into a " Motto " of the Prince (Fabriczy, *op. cit.*, p. 68).

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 101.

MEDALLIST, whose medals are marked with the SIGN OF MARS (MÉDAILLEUR or MAITRE AU SIGNE DE MARS). Milanesi has identified this artist with **DOMENICO DI POLO** (*q.v. infra*) and Fabriczy, as well as other authorities, have adopted his attribution.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 151 ; III, 9. — C. Von Fabriczy, *op. cit.*

MEDALLIST, whose medals are marked with a pair of PINCERS (MÉDAILLEUR or MAITRE A LA TENAILLE). A uniface

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Portrait-medallion of Lorenzo de' Medici (diam. 90 mill.) bears under the bust a pair of pincers, which may represent the name of the artist, perhaps a member of the Tanagli (tanaglia = pair of



Lorenzo de' Medici.

pincers) family of Goldsmiths at Florence, which is still in existence. *Vide* **TANAGLI** *infra*.

BIBLIOGRAPHY. — Armand, *op. cit.* I, 51 ; III, 9. — Fabriczy, *op. cit.* p. 59.

MEDALLIST, who worked for Charles VIII. of France and his Court (MEDAILLEUR ITALIEN DE LA COUR DE CHARLES VIII). (*Vide* Vol. II, p. 96.) Rondot (*Les Médailleurs et les Graveurs de monnaies en France*, 1904, p. 81) states that in 1494, at the time when Charles VIII. was preparing for his expedition to the other side of the Alps, several medals were modelled and cast in bronze, with the King's effigy and those of some of his councillors, amongst others, Jean du Mas, seigneur de Lisle, and Béraud Stuart, seigneur d'Aubigny. These medals are of Italian workmanship and bear much analogy with those executed at about the same time by Niccolo Spinelli. It is therefore probable, that if they are not by the hand of this Medallist, they were nevertheless modelled by an Italian who came to Lyons to take advantage of the king's presence, and whose influence made itself felt on the works of contemporary Goldsmiths and "Tailleurs d'images" of that city.

Rondot further states that there were three **NICOLAS DE FLORENCE** who worked during the second half of the fifteenth century: **NICCOLO SPINELLI**, Engraver and Seal-cutter to the Duke of Burgundy, *circ.* 1469; **NICCOLO SPINELLI** or **NICCOLO DI FORZORE** (also **NICCOLO DI**

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FORZORE SPINELLI), author of the Portrait-medallion of Alfonso d'Este (..1485-† 1514); and **NICOLAS DE FLORENCE**, of Lyons (...1493-† 1499). But Herr von Fabriczy has, to my mind, successfully proved that the **NICOLAS DE SPINEL**, who executed the great seal of Charles the Bold, and Portrait-medallion of Anthony of Burgundy (in Berlin Museum) is the same as **NICCÔLO SPINELLI**, and there is nothing impossible in the suggestion that the artist may have made a short stay at Lyons in 1494, on the occasion of Charles VIII.'s residence there, to which period of his activity



Anthony of Burgundy.

would belong the following works enumerated in Armand: Charles VIII.(diam. 95 mill.); ℞. VICTORIAM.PAX.SEQVETVR. Victory in biga preceded by Peace holding olive-sprig; — Another (diam. : 40 mill.), uniface; — Jean Du Mas, seigneur de Lisle (diam. : 88 mill.) obv. Bust to l.; ℞. Dumas, in cuirass, on horseback, caparisoned; — Jean Matharon de Salignac, French ambassador at Rome (diam. : 88 mill.); ℞. Matharon standing, facing; — Béraud Stuart, seigneur d'Aubigny, Scot in the service of Charles VIII., uniface (diam. : 89 mill.); — Anthony of Burgundy, surnamed the grand Bâtard, obv. and ℞. legend: NVLI.NE.SI. FROTA (diam. : 87 mill.; in the Berlin Museum, and attributed by von Fabriczy to Niccolo Fiorentino); — Gilbert de Bourbon, comte de Montpensier, dauphin d'Auvergne (diam. : 73 mill.), uniface; — Antoine de Gimel (diam. : 88 mill.); ℞. PRESIT.DECVS and type as that on ℞. of Du Mas's medal.

Vide Prof. Bode's monograph of Niccolo Spinelli, and my notice of this medallist, *infra*.

BIBLIOGRAPHY. — Armand, *op. cit.* — Von Fabriczy, *op. cit.* — Friedländer, *op. cit.*

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MEDALLIST, Venetian, of 1523 (MÉDAILLEUR or MAITRE VENITIEN DE 1523). Under that appellation, Armand has described several medals: Jacopo Loredano; Rℒ. Mucius Scaevola holding his hand in a burning brazier (diam.: 63 mill.); — Vincenzo Malipieri; obv. VINCENTIVS. MARIPETRO. AND. F. AN. AET. XLVII; Rℒ. REGALIS. CONSTANTIA. — MDXXIII crowned spread-eagle (diam.: 63 mill.); — Francesco Malipieri; Rℒ. FIRMÆ. ET. PERPETVÆ. CARITATI. MDXXIII. Pelican (diam.: 63 mill.); — Sebastiano Renieri; Rℒ. MEMORIAE. ORIGINIS. — VENET. Nude female figure holding standard of St. Mark; — Roberto Maggi; Rℒ. LABORE. INGENIO. ET. PROBIT. — MDXXII. Nude female figure holding spear and shield (diam.: 80 mill.); — Leonardo Zantani; Rℒ. PERPETVITATI. D. Phœnix, etc.

BIBLIOGRAPHY. — Armand, *op. cit.* — Friedländer, *op. cit.* — Heiss, *op. cit.* — Keary, *op. cit.*

MEDINA, V. (*Mexic.*). Medallist and Mint-engraver at Guadalaxara (Mexico), *circ.* 1822. By him are several medals: Proclamation of Emperor Augustine I., at Guadalaxara, 1822 (*illustrated*); — Another,



Guadalaxara Proclamation medal of Augustine I.

issued by the Cathedral authorities of Guadalaxara; — Another, issued by the National Consulate, or Civic authorities of Guadalaxara; — The Academy of Guadalaxara to the chief ruler of Anahuac (Mexico), etc.

BIBLIOGRAPHY. — Benjamin Betts, *Mexican Imperial Coinage*, 1899.

MEEHOFER, FRANZ (*Austr.*). Mint-master at Salzburg, 1761-1770.

MEER, JEAN VAN DER (*Dutch*). Mint-engraver at Vroenhoven, 1500-1502, replaced by Ulric Peeters, on 6. August 1502. His wages

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amounted to 12 Flemish livres per annum (*Jänne Van der Meer, ysersnydere der munten van der Vroenhove tot Tricht*, etc.; Royal Archives).

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Revue de la num. belge, 1853, p. 284.

MEGHEROEDE, BRICE VAN (*Dutch*). *Brussy Tielmanszoon Van Megheroede*, Mint-engraver at The Hague or Dordrecht, at the beginning of the fifteenth century, appointed on 15. May 1401. Philip the Good named Nicholas Van Bylande, who died in 1438, to succeed him, but the extent of Van Megheroede's activity as Engraver of the coins of Holland is unrecorded.

BIBLIOGRAPHY. — A. Pinchart, *loc. cit.*, 1858, p. 42.

MÉGRET, LOUIS NICOLAS ADOLPHE (*French*). Sculptor of the nineteenth century, born at Paris, 1. November 1829; pupil of Jouffroy and Duret. By him are numerous Portrait-medallions in bronze, some of which were exhibited at the Paris Salon : 1868. M^lle E. T. G***; — 1869. Alphonse Karr; — Nice, bronze medal; — 1873. Young Girl; — Portrait of a Lady, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MEHL, FRANZ (*Germ.*). Burgomaster at Glogau, etc., imprisoned in 1633 on suspicion of counterfeiting coins of Saxony and Brandenburg, but released on his proving that the dies found at his house had been left him by a former Engraver.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

MEIBUS *Vide* **MEYBUSCH, ANTON**. Father and Son; Medallists in Sweden and Denmark, *circ.* 1660-1720.

MEIDINGER, HEINRICH (*Germ.*). Director of the Mint at Fulda, 1765-1770.

MEIDINGER, JOHANN FERDINAND (*Germ.*). Mint-master at Treves; then Director of the Mint at Würzburg, 1762; and in 1766 at Vienna.

MEIER, BARTHOLD (*Dan.*). Mint-engraver and Court-medallist at Copenhagen, 1680-1688; Warden of the Mint at Dömitz, 1689; and Mint-master at Schwerin, 1696-1702.

Meier was Chief Medallist to Christian V. of whom he cut several Portrait-medals; he is also the author of the following commemorative medals : Fortitude and Prudence of William and Mary of Great Britain, 1689 (probably issued to celebrate their Coronation); — Danish auxiliaries for England; obv. A fleet at sea; beneath : **B. M.**; ℞. Inscription : A CHRISTIANO V. MISSVM WILHELMO

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III. etc. MDCLXXXIX | B. M.; — Johan Lassenius; — Birthday of King Christian V., 1694; — Medal on the Peace of Celle in Ratzeburg, 29. September 1693, &c.

This Medallist's productions, says Bolzenthal, do not leave upon one a favourable impression.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks & Grueber, *op. cit.* — Grueber, *Guide &c.* — Hildebrand, *op. cit.*

MEIGER or **MEYER, CLAUS** (*Germ.*). Mint-master at Rostock, 1562.

MEIJER, H. DE (*Dutch*). This Artist's signature occurs on a Portrait-medal of William V., commemorating his appointment to the Stadholderate, 1766.

MEIJBUCH. *Vide* **ANTON MEYBUSCH**.

MEIL, JOHANN HEINRICH (*Germ.*). Medallist of the second half of the eighteenth century, born at Berlin in 1729. He is the author of a Portrait-medal of the poet Gellert, and of a Jeton of the Berlin Academy of Fine Arts, which are not of great merit.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*, p. 276.

MEILLER, JEAN LOUIS (*French*). Mint-engraver at Lyons in the early months of 1678, and was nominated on 18. May of the same year Mint-engraver at Montpellier, in succession to François Brondes. Later he was appointed an official at the Cour des Monnaies.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Ibid., *Les Graveurs de Lyon.*

MEILLINGER, JAKOB (*Germ.*). Moneyer at Ratisbon, 1391.

MEINDL, CHRISTIAN (*Austr.*). Mint-warden at Salzburg, 1647-1692.

MEINECKE, JOACHIM (*Germ.*). Mint-warden at Riga, 1652-1663; Mint-master there, 1663-1668. The currency issued under him usually bears his initials.

MEINERT, or **MAYNERT, JOSEPH** (*Austr.*). Mint-engraver at Warsaw, 1836-1856, and a famous Counterfeiter of Polish coins. So far, 104 dies, intended for the production of imitations, are known as by him. Count Czapsky of Stankow collected these dies and published a catalogue of them. "Die Sammler moderner Münzen glaubten sich in Folge des erwähnten Senkverfahrens völlig gegen Betrug gesichert, auch das aber ist nur noch ein schöner Traum (Kirmis, *Daheim*, Feb. 1902, p. 24). There is a Portrait-medal of him by his son.

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MEINGOS or **MOINGUS, THOMAS** (*Austr.*). Mint-master at Vienna, *circ.* 1442 (?)-1502.

BIBLIOGRAPHY. — Von Ebengreuth, *Wien's Münzwesen*, 1902.

MEINHARDT, BARTHOLD (*Germ.*). Mint-master at Blankenburg (County of Regenstein), *circ.* 1564-66. He styled himself "Silberkremer aus Goslar", and was commissioned to strike currency of the weight and standard of that of Mansfeld. We find him later as Mint-master at Eisleben, Friedeborn, etc., *circ.* 1582-1595, during which period he signed coins of Count Peter Ernest (reigning in conjunction with Johann Albert, Johann Hoyer, Bruno II. and Hoyer Christoph; and afterwards, with Bruno II., Gebhard VIII. and Johann Georg).

MEINHARDT, HANS GEORG (*Germ.*). Possibly the same as **(HANS) GEORG MAINHART**. Mint-master at Eisleben, Halle and Stolberg, *circ.* 1595-1615; later (probably the same person) at Winsen, 1619-1621; appointed 1. January 1622 at Moisburg, from where he went to Poland. We next find him as Mint-master at Lobsenz, where in 1637 he was still in office. Bahrfeldt (*Beiträge zur Münzgeschichte der Lüneburgischen Lande*, Wien, 1893) surmises that this same **HANS GEORG MEINHARDT** was also connected with the episcopal Mint of Ratzeburg at Schönberg. The signature **G. M̂G** I have noticed on currency of Mansfeld (Peter Ernest, in conjunction with Bruno II., Wilhelm and Johann Georg, 1601-1604; and David 1628).

Nagler states that this Mint-master was also in the service of the Archbishop of Magdeburg, and Christian I. of Anhalt, but the medal he ascribes to him (*Monog.* III., 177) is by Christian Maler.

MEINHARDT or **MAINERT, JOSEPH** (*Germ.*). Mint-engraver at Warsaw, 1640-1655.

MEINHOLT, GEORG (*Germ.*). Mint-master at Saalfeld, 1595-1623 (Schlickeysen).

MEINTZ, BALTHASAR (*Germ.*). Engraver of Fulda, who is said to have engraved imitations of coins for Count Christoph von Barby at Wildungen Castle in 1570. Among these were Spanish Philippsgulden and other currency.

BIBLIOGRAPHY. — Dr Otto Grotefend, *Ueber Münzfälschung in Wildungen*, 1570.

MEISSNER, CARL (*Germ.*). Mint-engraver and Medallist at St. Petersburg, *circ.* 1801-1809. He was born in 1774; entered in 1789 the "Medailleur" School; and disappeared in 1814, probably losing his life on the Neva. By him are several medals. His signature : **C. MEISNER. F** : occurs on the Rℒ. of a medal commemorating

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the Centenary of the Battle of Poltawa, 1809, the obv. of which is by the artist C. Leberecht. A Presentation medal of the Emperor Paul to Herman Nowgorodoff, 1798, is signed : **C. M. F.**

BIBLIOGRAPHY. — Iversen, *op. cit.* — Ammon, *op. cit.* — Iversen, *Beitrag zur russischen Medaillenkunde*, St. Petersburg, 1870.

MEISSNER, GEORG (*Germ.*). According to Ammon, Mint-master in the service of the Counts of Mansfeld, 1595-1601. This is evidently an incorrect interpretation of **GEORG MEINHARDT's** signature.

MEISSONNIER, JEAN LOUIS ERNEST (*French*). A famous Painter of the nineteenth century, born at Lyons in 1811, died at Paris in 1891. He began as a book illustrator of "Paul et Virginie" amongst other works, practising the while and perfecting his art as a figure painter, in which he achieved signal success, from his "Chess-player" series to his designs for the decoration of the Pantheon, "The Apotheosis of France". He was also a successful modeller in wax and clay, and by him are some Portrait-medallions and Plaquettes, one of these in repoussé gold for the binding of the Address presented to President Carnot to commemorate the Universal Exhibition of 1889.

MEISSONNIER, JUSTE AURÈLE (*French*). Architect, Painter, Sculptor, and Goldsmith, born at Turin in 1675, died at Paris in 1750. He was one of the artists, says Rondot, who gave a new impulse to the decorative art, created under Louis XIV. by Lepautre, Marot, and others. As chief of a school he is one of the originators of the style (so-called) of Louis XV.

This artist engraved a few medals; one of them, described by Rondot, and executed in 1715, commemorates the Naval Engagement off Malaga, 1704 ; the legend is : ORÆ HISPANICÆ SECVRITAS; it is signed **M** on the Rℒ. but the puncheon bears the signature : **J. A. MEISONIE. F.** Mint documents record a payment of 420 livres made to him in 1716 for some dies of medals. By him are perhaps two medals signed, **M. M.** representing the "Premier lit de justice" held in 1661, and the Establishment of the General Hospital.

Meissonnier is famous as a Goldsmith, and he was "Dessinateur ordinaire du Cabinet du roi."

BIBLIOGRAPHY. — Rondot, *op. cit.*, p. 335. — J. J. Guiffrey, *La Monnaie des médailles*, Revue numismatique, 1889, p. 309.

MEIT, CONRAD (*Germ.*). Sculptor to the Archduchess Margarethe, a friend of Albrecht Dürer, who worked some time at Wittenberg, in the early part of the sixteenth century. He appears to have been also a Medallist, as shown by the Portrait-medal of the young

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Nuremberg patrician Peter Harsdörffer, signed : **CONTRFET VON CONRAT MIT**. A model of this medal in alabaster was published by Imhoff, but the inscription could no longer be read. By the same artist is a statuette of Judith in alabaster in the Bavarian National Museum.

Similar work to that of the Harsdörffer medal is exhibited on a Portrait-medal in painted terra-cotta of the Archduchess Margarethe, 1528, and this model has a great analogy to the bust of the Archduchess, which Bode ascribes on other grounds to Conrad Meit. It is probable that some of the medals given to Hans Schwarz will have to be restored to Meit, who may also be the author of the Profile Portraits hitherto given to Dürer. On a document he is named "Meister Conrad Schnitzer".

BIBLIOGRAPHY. — Dr B. Pick, *Deutsche Medaillen*, 1906.

MELCHIOR (*Hung.*). Treasurer of State and Superintendent of the Mints in Hungary, *circ.* 1470-1490.

MELCHIOR, CHRISTOPH (*Germ.*). Mint-master at Koenigsberg in Prussia, 1646-1656.

MELCHIOR, JOHANN PETER (*Germ.*). Sculptor and Modeller in wax, terra-cotta, etc., born in 1742, died in 1825. Between 1770 and 1779 he was Court Sculptor at Höchst-am-Main ; later he worked at Frankenthal, Mannheim, and Nuremberg, and in 1796 he was appointed Inspector of the Porcelain Manufactory of Nymphenburg. There he executed numerous Portrait-medallions of the Bavarian Royal family ; — Samuel Thomas von Soemmering, a distinguished physician, and others. From an earlier date are the artist's Portrait-medallions of Goethe, 1775 ; — Goethe's father ; — Frau Rat, etc.

BIBLIOGRAPHY. — D. F. Heynemann, *Die Medaillen-Sammlung der Senckenbergischen Naturforschenden Gesellschaft*, Frankfurt am Main, 1900.

MELEUN, BARTHÉLEMY DE (*French*). Mint-master at Bayonne, 1527-1535.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*, p. 47.

MELDE, CORNELIUS (*Germ.*). Mint-master at Dresden, 1635. His Thalers of John George I. of that date are signed **C-M**, and exist only in four varieties. They are rare, as Melde was in office but a few months.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Erbstein, *Erörterungen* &c.

MELIODON (*French*). Contemporary Sculptor, born at Paris ; pupil of Falguière, A. Millet, Gauthier, Carlus and Barrau. He has exhibited since 1894 at the Salon de la Société des Artistes français,

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and obtained no less than fourteen medals. By him are Portrait-medallions in bronze, articles of plate, objects of decorative art, etc. He is an " Officier d'Académie. "

MELIOLUS or **MELIOLI, BARTOLOMEO** (*Ital.*). Goldsmith and Medallist of Mantua, born in 1448, died in 1514. About 1492, he was entrusted with the direction of the Mantuan mint, and remained apparently in office until 1514, the year of his death. We learn from a document in the Gonzaga archives that in 1493 the artist cut the dies for a gold Ducat with the portrait of the Marquis Gianfrancesco II. The other coins of that reign, which rank amongst the best monetary productions of the Italian Renaissance, are no doubt due to Melioli, and have been described under his name by Armand (III, p. 18). Amongst these are the following: *Francesco II.* (1484-1519). AV. Zecchino; obv. FRANCISCVS.MAR.MANTVE. QVART. Bust to l.; Rℒ. D.PROBASTI.M.T.COGNOVISTI.ME. Crucible (sev. var.); — AV. ½ Zecchino; — ¼ Zecchino; obv. CHRISTI.IHESV.SANGVIN. Monstrance; Rℒ. PARVN.DESIR. Sun (Gnecchi Sale Cat., 1901, n° 2078); — AR. Medallic Half Scudo; obv. FRANCISCVS.MAR.MANTVE.IIII. Bust to l.; Rℒ. NON. IGNARA. MALI. MISERIS. SVCVRRERE. DISCO. The Marquis standing to r. with three other persons; — Medallic Half Scudo; obv. as last; Rℒ. DIVINVM.DARE.HVMANVM. ACCIP. The Duke between three figures; ex: LIBERALI: TAS. (*illustrated*); — Testone; obv. FR.M.MANTVAE. Bust to l.



Medallic Half Scudo of Francesco II. of Mantua.

Rℒ. S.R.E. — CONF. Shield of arms (*illustrated*); — Testone; obv. FRANCISCVS.MAR.MANTVE.IIII. Bust to l.; Rℒ. D.PROBASTI.ME.ET.COGNOVISTI.ME. Crucible (sev. var.); — Testone; obv. FR.MAR.MANT.IIII.VENE.CAPI.GE. Marquis on horseback to r.; Rℒ. XPI ✠ IHESV ✠ SANGVINIS Monstrance; — Testone; obv. FRANCISCVS.MAR.MANT.IIII. Bust to l. with long hair brushed over the forehead; Rℒ. + XPI+IHESV+

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SANGVINIS. Monstrance; — Testone; obv. FRANCISCVS. MAR. MAN. IIII. Bust to l. with long hair in flat beretta; ℞. + XPI. IHESV. SANGVINIS. Monstrance, and other varieties; — Half Testone; obv. FRANCISCVS. MAR. MANT. IIII. Bust to l.; ℞. As



Testone of Francesco II. of Mantua.

last; — Half Testone; with obv. legend: FRANCISCVS. MARCHIO MANTV. IIII.; — Grosso (sev. varieties); and smaller values, in silver, billon, and copper. (*Vide* Bellini, *op. cit.*; — Armand, *op. cit.*, III, 18.)

Only five medals are known by Bartolomeo Melioli; with the exception of a commemorative piece of King Christian of Denmark's visit to Mantua on his journey to Rome in 1474, they all represent



Obv. of Medal of Gianfrancesco II. Gonzaga.

members of the Gonzaga family: Marquis Luigi, and his son of the same name, who was Bishop of Mantua (both of 1475); — Gianfrancesco II. (medal executed before his accession in 1484); — and Maddalena Gonzaga, consort of Giovanni Sforza: — *Christian I. of Denmark* (diam. 62 mill.); obv. Bust to l.; ℞. TALIS. ROMAM.

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PETIIT.SISTI.QVARTI.PONT.MAX.ANNO III. — MELIOLVS.SACRAVIT. King on horseback; — *Ludovico III.*, second Marquis of Mantua (diam. 80 mill.); obv. Bust to r.; ℞. FIDO. ET.SAPIENTI.PRINCIPI.FIDES.ET.PALLAS.ASSISTVNT.— MELIOLVS.SACRAVIT. — ANNO.MCCCCLXXV. Fides and Pallas standing in front of Ludovico seated to r.; — *Ludovico Gonzaga*, fourth son of Ludovico III., bishop of Mantua, 1483-1511 (diam. 50 mill.); obv. Bust to l.; ℞. ANNO.CHRISTI. MCCCCLXXV. — M. S.; — *Gianfrancesco II.*, fourth Marquis (diam. 72 mil.); obv. Bust to r.; ℞. ADOLESCENTIAE. AVGVSTAE. — MELIOLVS DICAVIT. — CAVTIVS Draped female figure standing to r., r. hand resting on spear, and supporting a basket in l.; at her feet, water and fire (obv. *illustrated*); — *Maddalena Gonzaga*, consort of Giovanni Sforza (diam. 55 mill.); obv. Bust to l.; ℞. NIL.RECTA.FIDE.SANCTIVS. — MELIOLVS.DICAVIT. Open book, above which are two laurel-branches; in the centre, a bird.



Hunter and Bacchante.

"The portraits on these pieces," says Von Fabriczy, "in external respects already differ from those of Pisano and his followers, in that they are no longer cut off in a more or less straight line at the bottom, but that in imitation of antique portrait busts they show a deep bust, clad in armour with a slanting truncation. This ought not to surprise us when we remember the reverence, bordering on worship, with which in the home of Virgil men honoured the antique, and how eagerly its remains were collected. We may also give credit to the goldsmith's art of Melioli for the excessively detailed ornamental work covering the armour, although it too much exalts the subordinate at the expense of the essential. But unfortunately his capacity for such externalities is not counterbalanced by vigorous characterisation of the personality or significant working out of allegories."

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By Melioli are also some Plaques; amongst these a circular one, representing a Hunter and Bacchante (*illustrated*); — Female bust; — Horsemen and foot soldiers; — Orpheus charming the beasts; — Samson rending the lion's jaw; — The head of St John the Baptist brought to Herod; — Youthful Warrior and Bacchante; — Sacrificial scene; — Mucius Scaevola; — Three armed Men; — Two figures fighting; — The judgment of Solomon; — Mars and Vulcan, &c.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 79; III, 18. — C. von Fabriczy, *op. cit.* — Bolzenthal, *op. cit.* — I. B. Supino, *op. cit.* — Friedländer, *op cit.* — Blanchet, *op. cit.* — Ris-Paquot, *op. cit.* — Keary, *British Museum Guide of Italian Medals.* — *Gazette des Beaux-Arts*, 1894, II, 15, 118. — Bode, *Die italienischen Bronzen*, Berlin, 1904.

MELLANVILLE, GERMAIN DE (*French*). Contemporary Sculptor, born at Paris; pupil of Falguière. At the Salon of 1897 he exhibited seven Portrait-medallions of M. and M^me^ D*** and their children.

MELLER (*Austr.*). Moneyer at Vienna, 1347.

MELLER (*Germ.*). Modeller in wax of the eighteenth century; most probably PHILIPP HEINRICH MÜLLER, 1650-1718.

BIBLIOGRAPHY. — *The Connoisseur*, VIII, 134.

MELLGREN, CARL MAGNUS (*Swed.*). Medallist of the second quarter of the nineteenth century, who resided at Stockholm. I have noticed his signature (**C. M. M.**) on the following medals: Bernhard Henrik Crusell, Swedish clarinetist (undated); — Erik Gustaf Geijer, professor of history at Upsala (undated); — Gustavus II. Adolphus; R/. PEPIGIT NOBIS etc., 1832; — Gustavus III., Swedish Academy, 1836; — Carl Michael Bellman, 1833; — J. J. Berzelius, 1834, etc.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Hildebrand, *op. cit.* — *Thomsen Catalogue.*

MELLINGER, JOSEPH (*Germ.*). Mint-master at Zweibrücken, 1758-1769, or 1757-1767 (Kull). He concurrently filled the post of Mint-engraver. I have met with his initials **J. M.** on a Thaler of Christian IV., Count Palatine, dated 1759.

BIBLIOGRAPHY. — Kull, *op. cit.* — Ammon, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

MELON or **MILON** (also **MELONE** and **MILLON**), **GIOVANNI V.** (*Ital.*). Medallist of the second half of the sixteenth century; possibly a native of Cremona, and as suggested by Milanesi, a nephew of the painter Altobello Melone or Milone. His productions, which date from *circ.* 1571 to 1589, are variously signed : **IO.V.MILON.F.**;

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— **IO.V.MELON.F.**; — **IO.V.MILON**; — **MELON F.**; — **MILLON.F.** etc. Amongst these are: *Don Juan of Austria*, 1571; ℞. CLASSE. TVRCICA. AD. NAVPACTAM. DELETA. DIE. 7. OCTOBR. 1571. Rostral column surmounted by statue of Don Juan; in the background, the Christian and Turkish fleets at Lepanto (commemorative medal of the battle of Lepanto); — Another; ℞. VENI ET VICI. — TVNIS. Neptune striking Turks with his trident; in the background, the town of Tunis (commemorative medal of the Expedition of Don Juan to Tunis, in 1574); — Alessandro Farnese, cardinal, 1534-† 1589; obv. Bust to r.; ℞. FECIT. ANNO. SAL. MDLXXV. ROMAE. Façade of the Gesù Church at Rome; — *Inigo Lopez de Mendoza*, marquis of Mondéjar, † 1577; obv. Bust to r.; ℞. Engagement on a bridge; — *Gregory XIII.*, Pope, 1572 † 1585; obv. Bust to l.; ℞. IVSTITIA. PACEM. COPIAM. PAX. ATTVLIT. Justice seated; to r. Abundance; to l. Peace; — Others,



Antoine Perrenot, cardinal Granvella.

with same obv. without the signature; *Rs* (a) S.P.Q.R. The Capitol; — (b) S.P Q.R.— OPTIMO. PRINCIPI. Campanile; — (c) VTRVNQVE PRAESTAT. Dragon between caduceus and cornucopiae; — (d) OPTIME. REGITVR. — S.P.Q.R. Papal shield of arms; — (e) OPTIME REGITVR. — AN. D. MDLXXIX Rudder on which papal arms; — Others, with bust of Pontiff to l., somewhat different, and not showing hand raised in blessing; legend, ending in ANN. VII. *Rs* (a) VIGILAT Dragon keeping custody at a gate; — (b) S.P.Q.R. OPTIMO. PRINCIPI. within laurel-wreath; — (c) VIATORVM. SALVTI. — ANN. DNI. MDLXXIX. Bridge on a river; — *Sixtus V.*, Pope; obv. SIXTVS. V. P. F. MAX. AD. BENEDICTIONES. A. V. — MILLON. F. 1589 Bust of Pontiff to r. with r. hand raised in blessing (uniface); — *Antoine Perrenot*, cardinal Granvella, 1561 † 1586; obv. Bust to r.; signed: **IO.V.MELON F.**; ℞. IN. HOC. VINCES Don Juan of Austria

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receiving a standard from the cardinal for the war against the Turks (in two sizes; 43 and 32 mill.); — Others; obv. Bust to l.; signed: **MELON F.** *Rs* (a) As preceding medal; — (b) DVRATE The ship of Aeneas storm-tossed on the sea (several varieties, one with bust to r. and signature: **IO.V.MELON.F.** on obv., *illustrated*), etc.

To the above list by Armand may be added a few medals, unsigned, which are very much in the manner of Melon : Emperor *Matthias*, as Archduke of Austria; obv. Bust to r.; Rℒ. AMAT VICTORIA CVRAM Perseus and Andromeda ; — Others, similar, dated 1579 and 1581.

The work on some of these medals is very good. Van Loon remarks that the commemorative piece of Don Juan's expedition to Tunis in 1573 was issued by the inhabitants of the Netherlands in honour of this hero; and Bolzenthal is of opinion that this fact does not prevent Melon having been an Italian artist, as perhaps he, like many of his countrymen, endeavoured to make his fortune on this side of the Alps. Pinchart believes Melon to have been an Italian artist, who, during a sojourn in Spain, may have executed the medal in question. More modern authorities express no doubt as to Melon's Italian nationality, and Milanesi, as we have seen, makes him a native of Cremona.

Bibliography. — Armand, *op. cit.*, I, 264; III, 125. — Domanig, *op. cit.* — Bolzenthal, *op. cit.* — Rondot & De La Tour, *op. cit.* — Mazerolle, *op. cit.* — Von Fabriczy, *op. cit.* — Dr Eug. Merzbacher, *Medaillen Katalog*, Mai 1900. — Hamburger, *Raritäten-Catalog*, IV, nº 373. — I. B. Supino, *op. cit.* — Ammon, *op. cit.* — *Catalogus* &c. — Köhler, *op. cit.* — Van Loon, *op. cit.*

MELTZNER, ANDREAS (*Danish*). Mint-master at Copenhagen, 1593. Also **METZNER.**

MELWER, CONRAD (*Brit.*). Master of the Mint and coinage within the duchy of Normandy, under Henry V. of England, appointed on 17. March, 1417. " He had full power to make and coin, either by himself or his deputies, new money called blanks (*Gros Blancs*), half blanks (*Petits* or *Demi-Blancs*), and black pence (*Deniers*), of the same metal and assay as they had been made in that duchy. He was to hold the said office during pleasure, and to take for himself and servants such wages as should be agreed upon between the king and him; and in the exercise of his office he was not to be hindered by any of the king's servants ". *Rot. Norm.* 5.H. V. m. 9. March 17).

These coins were probably imitated from those of the King of France (*Vide* Poey d'Avant, *Monnaies féodales de France*, II, p. 135). Apparently none have been identified.

Bibliography. — Ruding, *op. cit.*

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MEMMIG (*Germ.*). This signature is said to occur on a medal commemorating the sixth centenary of Swiss Independence, 1291-1891, and to have been engraved at Brussels (*Bulletin suisse de numismatique*, 1892, p. 246).

MEMMIUS or **MEMMIES, JOHANN** (*Germ.*). Mint-master and Engraver at Güstrow, 1673-1678; Rostock, 1679-1711; Stade, 1696; and Stettin, 1705-1710. His coin-issues, especially those of Rostock, bear his initials: **I. M.** He also executed several medals, amongst which Hildebrand describes the following: Charles XI. R/. Bust of Charles XII.; — Charles XII., Peace of Alt-Ranstadt 1706 (2 var.); — Victories of Charles XII., 1706 (sev. var.). These were all engraved by Memmius at Stettin.

BIBLIOGRAPHY. — Hildebrand, *op. cit.* — Ad. Hess Nachf., *Reimmann Catalogue.*

MENA OF DIODOROS. King mentions that this inscription is found on an ancient gem, in onyx, of the De Thoms collection, representing a female head with diadem, and adds that " it probably is the name of the lady herself ".

BIBLIOGRAPHY. — King, *Antique Gems*, 1860.

MÉNAGER, FRANÇOIS LE (*French*). Mint-engraver at Rennes, *circ.* 1698-1719.

MÉNARD, COSME (*French*). Goldsmith of Nantes, appointed Engraver at the Mint there on 6. July 1570 and remained in office until 15. March, 1593, when he was received Mint-engraver at Dinan by the Cour des Monnaies, on the condition that he should resign his similar post at Nantes.

MÉNARD, FLORENT or **FLEURENT** (*French*). Son of the preceding, and also a Goldsmith by trade. On the 14. July 1604, he succeeded to his father as Mint-engraver at Nantes, an office which was made hereditary by the king, 20. September of that same year. He died in 1641.

BIBLIOGRAPHY. — N. Rondot & H. de La Tour, *op. cit.*

MÉNARD, LOUIS HENRI AUGUSTIN (*French*). Contemporary Sculptor, born at Bercy, and author of some Portrait-medallions cast in bronze : 1883. Female head; — Child's head; — 1897. M^lle^ J. M^***^.

MENDES, ANTONIO (*Portug.*). Mint-master and Engraver at Goa (India), 1529.

MENEGOZ, PIERRE GUSTAVE (*French*). Contemporary Sculptor, born at Dijon (Côte-d'Or); pupil of Jouffroy. By him are various Portrait-medallions, cast in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

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MENESES (*Chilian*). Engraver of a Medal on the Inauguration of the Viaduct of Malleco, 1890.

MENESTORFFER, MICHAEL (*Austr.*). Mint-master in Austria (at Vienna) and Councillor of State, 1474-1476.

MENESTRELLE (*Brit.*). Mint-engraver at London, under Queen Elizabeth, mentioned by Ruding, who states that a certain ELOY MENSTRELL was hanged for false coining in 1568? but adds that this person does not appear to have been engraver to the mint (from Mr. West's Note Book).

BIBLIOGRAPHY. — Ruding, *op. cit.* I, 44.

MÉNESTRIER, EDMOND (*French*). Contemporary Sculptor, born at Langres (Haute-Marne); pupil of Gérôme. By him are numerous Portrait-medallions cast in bronze, some of which were exhibited at the Paris Salon : 1880. M. B***; — 1881. M^lle^ Edmée; — 1883. A Lady, &c.

MÉNÉTRIER, FERDINAND LÉON (*French*). Contemporary Gem-engraver and Medallist, born at Paris; pupil of Bouvet and Fauvel. He has exhibited at the Paris Salon since 1878, and amongst his best productions are : 1878. Theseus, cameo in agate; — 1879. Roman Warrior, bas-relief in hematite; — Demosthenes, intaglio in sardonyx.

MENESTRIER, GUILLAUME (*French*). Mint-engraver at Dijon *circ.* 1688-1690. His successor was Simon Roger, who was appointed in May 1690.

MENGANTI, ALESSANDRO (*Ital.*). Mint-engraver at Bologna, appointed on 18. January 1573, in succession to Gerolamo Faccioli; he was still in office in 1585, and he cut the dies of all the



Heavy Bolognese Testone of Sixtus V.

Bolognese coins of Gregory XIII. (1572-1585) and possibly some of Sixtus V. By Menganti, who was also a famous Sculptor, is the statue of Pope Gregory XIII. in the public square of Bologna; and

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other works in marble and bronze. He was a pupil of Michel Angelo, and is said to have avoided the exaggerations of this great master's other disciples.

Among Menganti's medallic productions I may mention : *Gregory XIII.* Æ. Scudo d'oro del sole (sev. var.); — Æ. Bianco (sev. var.); — Giulio (sev. var.); — Sesino (sev. var.); — Gregorio (sev. var.), &c. — *Sixtus V.* (1585-90). Æ. Doppia d'oro del sole; — Scudo d'oro; — Æ. Mezzo Scudo; — Testone (*illustrated*); — Bianco; — Giulio; — Sesino, &c. How many of the Coins of Sixtus V. for Bologna were cut by Menganti, and what denominations, it is impossible to ascertain. Some were probably executed by his successor, Gambaro (*Vide* Malaguzzi Valeri, *Le Monete di Bologna*, Rivista italiana di numismatica, 1898, p. 94 sqq.).

MENGER, JOHAN PHILIP (*Dutch*). Medallist and Coin-engraver, born at Utrecht in 1818, died there on 20. September 1895. He was a pupil of David van der Kellen and studied also sculpture under Louis Royer at the Royal Academy of Sculpture at Amsterdam. At the age of eighteen or nineteen, he engraved his first medals, in commemoration of P. C. Hooft, and Prince William George Frederick of Nassau, who died at Padua in 1799. In 1839 the young artist obtained a silver medal, and in 1845 he was appointed assistant Mint-engraver. Eight years later he became Chief-engraver (1853) and remained in office until 1891 when he resigned on account of failing health, his son J. P. M. Menger being promoted to his post.

The following list of Menger's medallic productions is compiled from L. W. A. Besier's article in "Tijdschrift van het nederlandsch Genootschap voor Munt-en- Penningkunde", II, 1894 -- *De Stempelsnijders van's Rijks Munt te Utrecht in de laatste 50 Jaren* — : 1836. Pieter Corneliszoon Hooft, 1581-1647; — 1837. Prince Willem George Frederik of Orange, 1724-1799; — 1845. Opening of the new Exchange at Amsterdam; — 1849. Prize Medal of William III.; — 1852. Commemorative medal of the Unveiling of a statue of Rembrandt; — 1853. Marriage of Prince Hendrik of Holland with Amalia, Princess of Saxe-Weimar-Eisenach; — 1854. Commemorative medal of the Unveiling of a statue of King William II. at The Hague; — 1856. W. Hutschenruyter, composer; — 1857. Jubilee of the Lodge " La Vertu " of Leyden; — 1859. Memorial Medal of Stephen Hoogendijk, of Rotterdam; — 1860. Draining of the lake of Haarlem; — 285th Anniversary of Leyden University (sev. var.); — 1861 225th Anniversary of Utrecht University; — Prize Medal of the city of Utrecht; — 1863. Jubilee of the Independence of the Netherlands; — 1865. Cornelis Broere, professor at the seminary of Warmond; — 1866. Prize Medal of

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the Society of Experimental Philosophy of Rotterdam; — 1867. Jacob Baart de la Faille (obv. by Van der Kellen); — 1869. Stephan Hoogendijk, centenary of the Society of Experimental Philosophy; — Medal granted by Prince Frederick to the members of the Committee for the Erection of the National Monument at The Hague; — 1871. Death of Queen Sophie of Sweden; — Prize Medal of the Competition at The Hague for the promotion of industry; — 1872. Second Centenary of the Relief of Groningen (2 var., one with obv. Monument of General Van Rabenhaupt, engraved by J. P. M. Menger); — National Festive Day of 1. April 1872; — 1873. Visit of King William III. to Alkmaar; — 1874. 25th Anniversary of William III.'s reign; — 1875. Anthonij van Leeuwenhoek, discoverer of the animalculae, 1875; — 1876. Jubilee of G. H. A. van Bijlevelt, priest; — 1877. Jubilee of the Dutch Society for the promotion of Industry; — Prize Medals of the International Horticultural Show at Amsterdam (Rℒ by J. P. M. Menger; — 1878. Marriage of Prince Henry of Holland with Princess Marie of Prussia; — Building of Amsterdam University; Rℒ. by J. P. M. Menger; — 1879. Second Centenary of the foundation of the Artillery-works at Delft; — Death of Prince Henry of the Netherlands at Walferdanga; — Prize Medal of the University of Amsterdam; — 1881. Lieut. General Karel van der Heijden, governor of Achin; — 245th Anniversary of Utrecht University (Rℒ. by J. P. M. Menger); — 1882. Prize Medal of Amsterdam University; — 1885. Peter Joseph Hubert Cuypers, architect of the Amsterdam Royal Museum (Rℒ. by W. Schammer); — 1887. Marriage of J. R. H. Neervoort van de Poll with M. J. E. G. P. Zuble (Rℒ. by Schammer); — J. H. Hoeufft (Rℒ. by Schammer); — 1890. Jubilee of H. Poppen, pastor at Amsterdam.

By him are some further medals, not enumerated in Dr Besier's list, but which have come under my notice: Typhus fever at Maasluis, 1865; — Dr G. Swaving, of Batavia; — L. Royer, sculptor of Amsterdam; — Inauguration of a Monument to Piet Hein, at Delfshaven, 1870; — Prince Frederick of the Netherlands, as Patron of the St. Hubertsgilde, 1870; — Wilhelmina Jacoba van Zuijlen, 1872; — David van der Kellen, 1874; — Prize Medal of the Royal Academy of Sciences, of Amsterdam, 1875; — The Amsterdam University transferred to the buildings of the 'Athenaeum Illustre', 1877; — Prize Medal of the City of Amsterdam, 1877; — Third Jubilee of the "Unie" of Utrecht (obv. by J. P. M. Menger); — Prize Medal with portraits of King William III. and Queen Emma, 1879; — 50th Anniversary of the Choral Society "Zang en Vriendschap", of Haarlem, 1880; — Medal of the Groningen Exhibition, 1880; — Third Centenary of the birth of P. C. Hooft, 1581-1881; — Prize Medal of the University of Amsterdam, 1881, &c.

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Johann Philip Menger was entrusted with the cutting of dies for the various coinages of William III., and by him and his son are the bronze coins of 2 ½, 1, and ½ cents, struck in 1877 and since. The obv. side of the 1875 coinage of William III. is by J. P. Menger, whilst the Rℒ. is by J. Ph. van der Kellen.

There is a Portrait-medal of Johan Philip Menger by his son J. P. M. Menger, 1867.

This artist's works are usually signed : **J. P. M. F.**, but his signature occurs also in full, and as **P. MENGER F.**

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MENGER, JOHAN PHILIP MATHIAS (*Dutch.*). Medallist and Coin-engraver, born at Utrecht, 21. April 1845, studied sculpture under his father, and G. Crayevanger, and was taken as apprentice at the Royal Mint, 2, March 1862. In 1864 he received a government grant to study sculpture and medal-engraving at the Royal Academy of Arts of Munich, where he worked under Prof. Wiedmann; Riez, Chief-engraver at the Bavarian Mint; and Birnböck, Court-medallist to the Czar Alexander II. He returned to his native country in 1867, and soon after, in October 1868, he obtained the appointment of second assistant Engraver at the Royal Mint of Utrecht. In June 1875 he was promoted to the rank of first assistant, in 1877 to that of second Engraver, and on his father's resignation in January 1891, he became Chief-engraver, a post which he retained until 1904, when he retired for reasons of health, his successor being J. C. Wienecke.

Among J. P. M. Menger's principal medallic productions, I am able to mention the following : J. J. Putnam, of Utrecht, 1871 ; — H. A. van den Wall Bake, Mint-master at Utrecht, 1846-1871 ; — William, Prince of Orange; third centenary, 1872; — Exhibition at The Hague, Prize Medal of the States of South-Holland, 1872 ; — Badge of the Dutch Society of Sharpshooters, 1872; — Dr J. L. H. Haerten, 1873 ; — Dr J. A. C. Rovers, 1873 ; — Prize Medal of the Sharpshooters of Utrecht, with portrait of William the Silent, 1865; — Fourth Jubilee of the Gymnasium of Utrecht, 1874 (Rℒ. only); — 28th Anniversary of William III.'s reign (obv. by J. P. Menger), 1874; — Life-saving medal, with portrait of William III., 1875 ; — Prize Medal of William III. for distinguished services to the State, 1876; — H. W. Baron van Aylva van Pallandt van Waardenburg en Neer-ijnen, 1876 ; — Prince Frederick of the Netherlands, 60 years' Grand Master of Dutch Free Masons,

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1876; — Prize Medal for minor employes and workmen in the State works for the draining of the Zuyderzee, 1877; — C. L. W. Gardiner, 1877; — Utrecht Choral Festival, 1877; — Prize Medal of the Agricultural Society of Guelders, 1877; — Medal presented by William III. to A. Meijer, of Oploo, 1878; — 12 ½ years' Anniversary of the Marriage of C. J. Begeer and M. J. Straver, of Utrecht, 1878; — Marriage of William III. with Princess Emma of Waldeck-Pyrmont, 1879; — Third Jubilee of the " Unie " of Utrecht, 1879 (R⁄. by J. P. Menger); — Second Centenary of the Royal Artillery State Works, 1879; — Presentation Medal of the King to H. L. Drucker, of Leyden, 1879; — 80th Anniversary of D. Veegens, 1880; — Prize Medal of the Groningen Exhibition of 1880; — Lieut. General K. van der Heijden, 1881; — Presentation Medal of William III. to Henri Conscience, 1881; — Presentation Medal of William III. to Murad Effendi, Turkish ambassador at The Hague, 1881; — Prize Medal of the Amsterdam University, 1881; — Golden Wedding of L. N. Graaf van Randwijck and C. J. H. Ph. van Vredenburgh, of the Hague, 1885; — Prize Medal



Portrait-medalet of Queen Wilhelmina of Holland.

of the Society of Arts " Pictura " of Zutphen, 1881; — 70th Anniversary of the Drawing &c., School " Kunstliefde " of Utrecht, 1882; — Prize Medal for the Training of Carrier Pigeons, 1882; — Inauguration of a Monument to Count Jan van Nassau, at Utrecht, 1883; — Johan Philip Menger, 1867; — Fourth Centenary of the Gymnasium of Utrecht, 1874; — Dr F. C. Donders, of Utrecht, 1888; — Second Centenary of the Relief of Groningen, 1872 (R⁄. only); — Agricultural Show at Amsterdam, 1877 (R⁄. only); — Medal on the Erection of Amsterdam University, 1878 (R⁄. only); — Prize Medal of the University of Amsterdam, 1882; — W. Putnam, 65 years' organist, at Oudewater, 1864; — Silver Wedding of H. R. W. de Bruijn and C. J. M. Serruijs, 1864; — Silver Wedding of C. J. J. M. Serruijs and A. L. M. de Bruijn, 1864; — Antinous (Pattern for the coinage), 1865; obv. Bust of Antinoüs to r.; beneath : J. P. M. MENGER | APRIL 1865; R⁄. Laurel-wreath; — Foundation of the Dutch " Weerbaarheidsbond ", 1866; — Th. M. Roest, numismatist (R⁄. by J. P. R. Menger),

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1898; — Opening of the Delagoa Bay Railway, with bust of President Kruger, 1895; — J. A. Alberdingk-Thijm, of Amsterdam, 1890; — Death of William III., 1890 (Rℒ. by Schammer); — Coronation of Queen Wilhelmina, 1898 (modelled by Baars, engraved by J. P. M. Menger); — Opening of the Royal Museum, at Amsterdam, 1885; — 40th Anniversary of William III.'s reign, 1889; — Visit of the two Queens to Amsterdam, 1891; — Prize Medals with bust of Queen Emma, 1892; — Prize Medals with bust of Queen Wilhelmina, 1892 and later dates; — J. B. A. J. M. Verheyen, 1896; — Th. M. Roest, 1898; — Henricus van de Wetering, 1899, &c.

In conjunction with L. Jünger and W. Schammer this Engraver has also cut the following medals : Opening of the Royal Museum at Amsterdam, 1885; — Dr P. J. H. Cuypers, 1885; — Prize Medal of the Agricultural Society of Geldern-Overyssel, 1885; — 25th Anniversary of the Society of Rhetoricians Jan van Beers of Utrecht, 1886.

In 1875 J. P. M. Menger was entrusted with the cutting of the obv. dies of the gold coinage of 10 Gulden of William III., while the Rℒ. was given to Johan Philip van der Kellern Junr. The latest coinage of Queen Wilhelmina was modelled by P. Pander, and the models reduced by J. P. Menger and C. Wienecke. The bronze coinage, decreed by law of 28. March 1877, and consisting of 2 ½, 1, and ½ Cents, was engraved by J. P. M. Menger and his father J. P. Menger.

Johan Philip Mathias Menger's medals are usually signed : **J. P. M. MENGER F.**

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MENGER, JOHAN PHILIP R. (*Dutch*). Son of J. P. M. Menger, and at the present time Assistant-engraver at the Royal Mint of Utrecht, under J. C. Wienecke. His signature occurs on the Rℒ. of a Portrait-medal of Th. M. Roest, the Obv. of which is by J. P. M. Menger, 1898; — Silver Wedding of J. P. M. Menger and J. M. van Haagen (obv. by Jünger), 1896, &c.

MENGIN, ANTONIO (*Portug.*). Medallist, and Mint-engraver at Lisbon, 1721-1772. He was born in 1690, and died in 1772. On a document, dated 1. April 1727, he is styled *Abridor geraldas medalhas e cunhos de moedas.*

Amongst his productions are commemorative medals of the Portuguese Campaign and participation in the War against the Turks, and Miraculous escape from an Ambush of King Don José, 1758.

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Mengin's artistic merit is unquestionable, says Aragão. He had two assistants at the Mint : Bernardo Jorge, and João Gomes Baptista.

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MENGIN, PAUL EUGÈNE (*French*). Contemporary Sculptor, born at Paris; pupil of A. Dumont and A. Millet. I have seen his signature on a Portrait-medallion of M^lle^ Jeanne V***, which was exhibited at the Salon in 1889.

MENGIN, PAULO AURELIANO (*Portug.*). Son and pupil of Antonio Mengin, was appointed Assistant Mint-engraver at Lisbon, 24. July 1748, and remained in office until his death, 26. May 1788, when he was succeeded by Francisco Xavier de Figueiredo.

MENGIN, PEDRO ANTONIO (*Portug.*). Son and pupil of Antonio Mengin, appointed Assistant-engraver at the Mint of Lisbon, 24. July 1848; was granted permission to go to Paris in 1756 to perfect himself in the art of die-sinking, and was nominated Engraver, 12. January 1758. He died on 6. May, 1795.

MENGUE, JEAN MARIE (*French*). Contemporary Sculptor, born at Bagnères-de-Luchon. At the Salon of 1889 he exhibited a Portrait-medallion of M. Jammy.

MENIN, PIERRE I. DE (*French*). Mint-engraver at Saint-Quentin, *circ.* 1398-1400; then at Tournai, 1400-1416, appointed in succession to Pierre de Croissembien, on the 25. September 1400.

MENIN, PIERRE II. DE (*French*). Mint-engraver at Amiens, *circ.* 1424-1426.

MENNTNER, ULRICH (*Swiss*) of Basle, Mint-master at Hals (Leuchtenberg), 1436.

MENS, ADRIEN (*Belg.*). Seal-engraver of Antwerp, who in 1538 was condemned to perpetual banishment for having accepted money to engrave matrices or puncheons intended to strike coins without the consent of the sovereign.

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MENSDORF, NICOLAS DE (*Belg.*). Mint-master at Luxemburg, 1391.

MENSEL, JEAN (*French*). Mint-engraver at Saint-Lô, appointed on 17. October 1488 to engrave the coins during his father Pierre Mensel's illness.

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MENSEL, PIERRE (*French*). Mint-engraver at Saint-Lô, *circ.* 1484-1488.

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MENTHONAY, GUILLAUME DE (*Swiss*). Mint-contractor for the Bishop of Lausanne, in 1396.

BIBLIOGRAPHY. — Morel-Fatio, *Histoire monétaire de Lausanne.*

MENSTREL. *Vide* **ELOYE MESTRELL.**

MENTOR (*Roman*). Sculptor and Chaser of the first century of our era, mentioned by Pliny. He worked in bronze and silver. His works obtained enormous prices from Roman amateurs, 100.000 sestertii (nearly £ 900) having ben paid for two silver goblets made by him. *Vide* Fortnum, *Bronzes in the South Kensington Museum.*

MENTZEL, OTTO (*Germ.*). Contemporary Sculptor, born at Dresden in 1848, resides at Prague. He is the author of numerous Busts and Portrait-medallions.

MENUDET, JEHAN (*French*). Mint-master at Saint-Pourçain, 21. March 1517 to 1529.

MENZEL, A. (*Germ.*). Designer of various medals of Frederick William III. of Prussia. Prof. Menadier, in *Schaumünzen des Hauses Hohenzollern*, p. 105, reproduces two, both with King's bust on obv. and R/. FELICITAS PUBLICA, and Portraits of the Royal Family, repectively.

MERCADIER (*French*). Engraver, mentioned by Bolzenthal and Rondot as having worked *circ.* 1792-1793. His medals are connected with events of the French Revolution (1789-1793).

MERCADIER, GUILLAUME (*French*). Mint-engraver at Toulouse, *circ.* 1507-1521. His name occurs also as **MARCADIER.**

MERCADIER, JEAN (*French*). Mint-engraver and Warden, at Toulouse, *circ.* 1478-79.

MERCANDETTI, PIETRO (*Ital.*). Mint-engraver at Rome, died in 1767. Father of the celebrated Medallist, Tommaso Mercandetti.

MERCANDETTI, TOMMASO (*Ital.*). Medallist, and Engraver of coins, gems and seals, born at Rome, 2. December 1758, died there 11. May 1821. His father, Pietro Mercandetti, who filled the post of Engraver at the Papal Mint, died at an early age, in 1767, leaving his family in poor circumstances, so that the young Tommaso, who had

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been placed in the seminary of Albano, had to be withdrawn from his studies and put to apprenticeship, when only nine years' old, with the gem-engraver, Girolamo Rossi. After three years the youth was already able to support his mother and brothers and sisters. Two years later he took a small shop in the Via de' Coronari, under Pope Ganganelli — Clement XIV. On his accession to the Papal see, 1773, Cardinal Angelo Braschi, — now Pius VI., — who had employed Tommaso in various occasions, recommended him to the Master (or Chief Engraver) of the Zecca, Baldassare Cortini, and under his benevolent patronage, the young artist secured a position at the Mint.

Cortini entrusted Mercandetti with the execution of a Medal of Cremona, with a view of the seminary, also of another for the "Societa del volto Santo di Venezia", two works which brought their author well-merited praise, and the interest of the famous Brass founder, Luigi Vallardi, who transferred over to him orders for the medals of Conte Castiglione (later Pope Pius VIII.), cardinal Andrea Corsini (later Pope Clement XII.), and of King Ferdinand IV. of Naples and Queen Caroline, which were all engraved by the artist in his twenty-second year.

Soon after he had the sorrow of losing his friend and patron Vallardi, who had been to him a second father. This death almost crushed him, and only his wonderful energy and passionate love for work helped him to overcome his grief.

In 1796, Cardinal della Porta appointed Mercandetti Chief-engraver at the Zecca, but out of consideration for Gioacchimo Hamerani, the descendant of a famous line of artists, and no doubt also to smooth the jealous feelings of other colleagues, Pasinati, Passamonti, and others, he entered, with the Pope's sanction into a kind of partnership with Hamerani to carry out the work at the Mint.

Serious differences having supervened between Hamerani's family, — after Gioacchimo's death, — and Mercandetti, leading to lawsuits, which lasted years, the latter retired to the small Umbrian village of Belmonte, where however his sufferings were not at an end. Owing to the political troubles, the Pope was unable to pay him his arrears, amounting to 8114 scudi, and all he could do was to grant him a pension of 120 scudi.

After some years of privations, the artist returned to Rome, in 1810, through the intervention of a lady of Rieti, who pleaded on his behalf before the French Intendant Daru. One of his first commissions was the Portrait-medallion of Napoleon I. as Emperor of the French and King of Italy, which was followed in 1811 by the medal commemorating the Birth of the King of Rome.

Mercandetti died at the age of 63, six days after Napoleon,

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11. May 1821, soon after having completed his last medal of Pius VII., with a representation on the Rℒ. of the Finding of the body of St. Francis of Assisi.

This artist's signature. TM ; — **T. M.**; — **T. M. F.**; — **T. MERCANDETTI**; or **T. MERCANDETTI F.** occurs on numerous medals, some of which are of exceptional merit, as well as on coins of Popes Pius VI. and VII. and the Repubblica Romana (1796-8).

Coins. *Pius VI.* Æ. Mezzo Scudo, 1796 (2 var.); — Testone, 1796; — Due Giulii, 1796; — 60 Baiocchi, 1796 (3 var.); — 25 Baiocchi, 1796 (3 var.); — Due Carlini, 1796 (2 var.); — Carlino, 1796; — Æ. Madonnina of 5 Baiocchi, 1797 and 1798 (numerous varieties, for Ascoli, Civita Vecchia, Fermo, Fuligno, Gubbio, Macerata, Matelica, Mont' Alto, Pergola, Perugia, Rome, San Severino, Spoleto, Terni, Tivoli, Viterbo); — Sampietrino of



Scudo of the Roman Republic, 1798.

2 ½ Baiocchi, 1796-98 (numerous varieties, for Ancona, Ascoli, Civita Vecchia, Fano, Fermo, Fuligno, Gubbio, Matelica, Mont' Alto, Pergola, Perugia, Rome, San Severino, and Viterbo); — 2 Baiocchi, sev. var.); — Baiocco (sev. var.); — Half Baiocco (sev. var.), 1796-7; — Quattrino, 1796-7 (sev. var.). — *Repubblica Romana* (1798-1799). Æ. Scudo (signed : **T. MERCANDETTI**; *illustrated*); — Another, obv. GIORNO CHE VALE DI TANTI ANNI IL PIANTO Cap of Liberty, beneath which : LIBERTA ROMANA XXVII PIOVOSO AN VII; TM between two stars; Rℒ. Spread eagle within wreath; behind, altar, two flags, &c., beneath : **T. M.**; — Æ. 2 Baiocchi (several varieties, four of which are signed TM); — others (signed : **T. M.**). Other issues, and those of the Sede Vacante of 1799-1800, are either unsigned, or bear the signature of the engravers Gioacchimo Hamerani, Andronico Perpenti, and Carlo Antonio Garofolini. — *Pius VII.* Æ. Doppia (of year XVI); — Æ. Scudi of 1807, 1816, 1817 and 1818 (the last three struck

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at Bologna); — Mezzo Scudo, 1816; — Due Giulii, 1816-1818; — Giulio, 1817, &c.

MEDALS, &c. *Period I, 1768-73, while Mercandetti was in apprenticeship.* Puncheons for various ornaments; — Christ on the cross; — Head of Madonna; — Male figure, in Roman costume, seated; — The Porta Santa; — Pyramid of ten bullets; leg. : ARTIGLIER PONTIFICIA; — Rℒs. for Jetons (some signed **M. T.**); — Kneeling Amazon; — Phryxus after the fall of Helle; — Buttons, &c. — *Period II. Works executed at the workshop of the Via de' Coronari.* Many pendants for rosaries, and ornaments of a devotional character; — Madonna; leg. : MATER SALVTIS; — Seated Madonna; leg. : JESUS, MARIA, ST. ANNA, ROMA; — Seated Madonna with Child, and standing St. Anna; — St. Bartolomaeus; — Santa Trinita; — St. Paul; — The Archangel Michael; — St. Cyrus; — Sancta Angela Merigi; — St. Venantius; — Four Saints; — St. Isidor; — St. Dominicus; — St. Barbara; — Santa Giovanna Franziscana; — St. Ursula; — Mater Dolorosa; — St. Johanna Valesia; — Beata Virgo Maria; — Christ; — Madonna accompanied by Saints; — St. Emidius (2 var.); — Madonna and Child; leg. : ORTO; — Madonna, enthroned on clouds; — St. Julianus; — Christ (two other varieties); — Christ on the cross (2 var.); — St. Fidentius and Terrentius; — Youthful Jesus; — Maria; — In hoc signum (*sic*). — *Period III. Later Works.* Puncheons for Medallions, Medals, Jetons, &c. : Laokoön; — Musa comica; — Portraits of Pius VII. (9 var.); — Maria Vergine; — Small female bust; — Roman warrior; — Bust of Galvani; — Bust of Luigi Gonzaga; — The Washing of the feet; — Arms of Pius VII.; — Antique figure standing; — Pius VII., standing; — Jeton of the Museo Capitolino (wolf and twins). — Dated and signed Medals : Archbishop Zaluski of Warsaw; — Ferdinand IV., Prize Medal for Tragedy and Comedy, 1771; — Portrait-medal of Ferdinand IV.; — Henry IX., cardinal, and duke of York (presumably the one signed by Gioacchimo Hamerani); — Jeton, Linceis restitutis; — Medal of the Repubblica Romana, commemorating the 15. February 1799 (described above as a Scudo); — Pietro Metastasio, poet, 1805; — J. Vincentius Gravina, 1805; — Pius VII., Rℒ. View of the Colosseum, 1806; — Ludovico Ant. Muratori, historian, 1806; — Johann Baptista Pergolese, composer, 1806; — Pius VII. Annual Medal of 1807 (Rℒ. EGO SUM, &c. Our Lord amongst his disciples); — Pius VII. Rℒ. View of the church planned by Bramante, 1807; — Charles Goldoni, actor (signed : **THOMAS MERCANDETTI FECIT ROMA ANNO D. MDCCCVIII**); — Dr Joh. Bapt. Morgagni, of Padua, 1808 (sev. var.); — Industrial Exhibition at Rome, 1810; — Portrait-medallion of Napoleon I., 1811; —

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Prize Medal of Città di Castello (2 var.); — Birth of the King of Rome, 1811 (sev. var.); — Lodge of Triumphant Virtue to the King of Rome, 1811; — Laying of the Foundation stone of Bologne cemetery, 1811; — Prize Medal of Napoleon I., distributed at Rome on the 15. August 1810, the Emperor's fête day and anniversary of his birth, 1810; — Return of Pope Pius VII. to Rome, 1814 (3 var. of R/.); — Interior View of the Vatican Museum, 1814; — Vittorio Alfieri, poet, 1815; — Francesco Marchi, architect, 1815; — Giuseppe Origo; — Paolo Manzi, 1817; — The Vatican Museum, 1819; — Pius VII., Restoration of the ancient monuments; R/. Group of the Laokoön, ann. XVIII; — Nicole Spedalieri, philosopher, 1820; — D[r] Aloysio Galvani, 1820 (sev. var.); — Jacopo Mazzoni, actor, 1820; — Cardinal Hyacint. Gerdilius; — Restoration of the Capitole; — Michael Angelo; — Raphael; — Christoforo Columbus; — Pius VII., Mausoleum of St. Francis of Assisi, 1821; — Santo Spirito Hospital at Rome; — Baldassare Castillon, Italian savant; — Visit of Francis I. of Austria to Pope Pius VII., 1819, &c. — Later works : Pius VII., various heads for medals and jetons; — Bust of Cardinal Consalvi; — Seal for a School; — Jeton of the Bishop of Tuscany; — St. Theodore, 1805; — The Archangel Michael killing the Dragon; — Carolus Philesius, bishop of Perugia, a seal; — View of a Castle and Garden; — Praemium Virtutis; — Prize Medal of the Seminary of Perugia; — The Roman Republic (sev. var.); — Chamber of Commerce; — The Muse Thalia and her attributes (R/. of Goldoni medal), &c.

At the Auction Sale of Monsignore Cesare Taggiasco of Rome's collection (E. Hirschler and C°, Vienna, 13. December 1886), figured under lot 330 of the Catalogue from the estate of Mercandetti's, 126 matrices, puncheons, dies, &c. of medallions, medals, jetons, pendants, &c., and 2500 letters, figures, ornaments, &c., such as are used by engravers and die-sinkers.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française.* — Cinagli, *Le Monete de' Papi.* — Edwards, *The Napoleon Medals*, 1837. — Nagler, *Allgemeines Künstler-Lexikon* and *Monogrammisten.* — Ad. Hess Nachf, *Reimmann Sale Catalogue*, 1892. — Bolzenthal, *op. cit.* — Krohn, *Thomsen Bronce-Medailler.* — *L'Italia nei cento anni del Secolo XIX*, Milan, 1901. — *Various Catalogues.*

MERCATOR, MICHAEL (*Dutch*). Mercator, says D[r] Cahn (*German Renaissance Medals in the British Museum*, London, 1904, pp. 12-13) (translation of the German name " Kauffmann ") came from Venlo (Duchy of Gueldres), and was in the service of Floris von Egmont, count of Buren, for whom he acted as a diplomat and worked as an artist ". In consequence of the relations between the Count and King Henry VIII. he was, on various occasions, sent to England as an ambassador. A letter from his prince to the king, dated 15[th] October, 1538, has been preserved, in which Mercator is

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highly praised as an artist. On the occasion of his visit to England, the king conferred upon him the honour of knighthood, 28th February, 1539. This advancement in rank is commemorated by a medal the obv. of which is reproduced here."

"This medal" continues Dr Cahn, "together with two similar ones of Michael Mercator and one of his wife, Elizabeth Mercator,



Portrait-medal of Michael Mercator.

have hitherto been regarded as English medals. On the authority of Putaneus (*Genealogia Putanaea*, 1630) they are given as the work of Michael Mercator himself. These conclusions are, however, entirely erroneous. We have here to do, beyond a doubt, with medals from the hand of the German master, Friedrich Hagenauer. Not only are both figures and lettering quite in his style, but they bear also the master's sign of his later years, a trefoil. We know that Hagenauer lived in the Lower Rhine district, Mercator's country, in the years 1539 and 1540, where he modelled portraits of various other important men. The information given by Putaneus 100 years later that Mercator was himself a medallist, is without any proof."

Putaneus further states that Mercator executed medals of Henry VIII., and on the strength of his statement a Portrait-medal in opaque blue glass of this King has been ascribed to him, but I fear also erroneously.

Dr Simonis, who has been writing on the subject since Dr Cahn (*L'Art du Médailleur en Belgique*, 1904) still clings to the attribution of the Mercator medal to Mercator himself (p. 222) and he further adds that the medals of Floris d'Egmont, count van Buren (van Mieris, t. II, p. 37), and Charles V. (Van Mieris, t. II, pp. 103, 142) may be considered to be by him also.

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From a contemporary document, it would appear that Mercator engraved and signed one of the Silver Maps issued in Holland, and sometimes attributed to Hondius (*Vide* Vol. II, p. 549).

For Mercator's biography, *cfr.* M. Alvin's article in *Biographie nationale de Belgique*.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Revue de la num. belge, 1850, 113; 1892, 237. — Pinchart, *op. cit.*

MERCER (*Scotch.*). Engraver of the second half of the eighteenth century, by whom are several portraits of Prince Charles Edward Stuart, reproduced in the enamel paste of the Tassies.

BIBLIOGRAPHY. — John M. Gray, *James and William Tassie*, Edinburgh, 1894. — Raspe, *op. cit.*

MERCER, MISS ELEANOR (*Brit.*). Contemporary Sculptor and Modeller; a member of the Society of Medallists. By her are several plaquettes, which were exhibited at the Dutch Gallery, Hanover Square, in 1900.

MERCEVAL, JUSTIN (*French*). Contemporary Sculptor, born at Paris; pupil of J. Moigniez. At the Salon of 1883 he exhibited a Portrait-medallion cast in bronze of a Lady.

MERCIÉ, MATHIEU & MOUTERDE (*French*). Issuers of various monetary Patterns at Lyons, 1792: Pattern; obv. Lion rampant; — Another; obv. shield; — Mirabeau (sev. var.); — Liberté française, 1792; — Head of Minerva; R/. 14. juillet 1790, etc.

MERCIÉ, ANTONIN (*French*). Sculptor and Painter, born at Toulouse in 1845; pupil of Jouffroy and Falguière; first grand Prix de Rome



in 1868; O✻ in 1879. By him are various Portrait-medallions: 1868. M^lle C***; — The wolf, the mother and the child, bronze plaque; — 1877. The Genius of Arts; — 1882. Medal of the Ligue des Patriotes (engraved by Henri Dubois); — 1883. M^elles Gabrielle et William, etc.

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His works in Sculpture and Painting are numerous and some have attained great fame.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, II, 73. — *Catalogues du Salon*, 1882-1901.

MERCIÉ, CLAUDE ANTOINE (*French.*). Engraver, born at Gray, 28. December 1751, died at Lyons, 10. April 1812. He was one of the founders of the "Société des artistes réunis" of Lyons, which undertook in 1791 and 1792 the coinage of pure bell-metal, for which he cut the dies. His signature: **MERCIE. F. LUG.** occurs on a medal of Bonaparte, obv. BONAPARTE RÉÉDIFICATEUR DE LYON; Rℒ. Inscription within oak-wreath, 1800 (*illustrated*). He engraved other medals and jetons, but was really a manufacturer of buttons.



Medal of Bonaparte, by Mercié.

By him is also a consular medal signed: **MERCIÉ A LYON**, dated on obv. XVIII BRUMAIRE AN VIII.; Rℒ. AUX CITOYENS DU GARD MORTS POUR LA PATRIE &c.; — and Jetons: Law and Justice, 1805; — Friends of Commerce and Arts of Lyons, 1805 (**MERCIÉ FECIT**); — Pharmaceutical Society of Lyons, 1806; — Literary Club of Lyons, 1809; — Marriage of Napoleon and Marie Louise, 1810 (**MERCIÉ SCULPT**); — Preliminaries of the Peace with England, 1801; — Bonaparte, First Consul for life, 1802; — The Minerva of Lyons, 1805, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Rondot, *op. cit.* — Hennin, *op. cit.*

MERCIÉ, FRANÇOIS JOSEPH (*French*). Engraver, born at Paris in 1751, died at Lyons, 24. September 1805. He is the author of some medals, which are signed: **J. MERCIÉ.**

BIBLIOGRAPHY. — Rondot, *op. cit.*

MERCIER, GÉRARD (*French*). Mint-master at Chalon and Dijon, 1409.

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MERCIER, JEHAN (*French*). Mint-master at Limoges, 1519.

MERCIER, MARTINET (*French*) of Chieri, Mint-master at Turin, 1418-1419, and 15. June, 1419 to 5. January, 1422, under Duke Amadeus VIII. of Savoy.

BIBLIOGRAPHY. — Dr Ladé, *Contribution à la numismatique des ducs de Savoie*, Revue suisse de numismatique, 1896.

MERCIER, RICHARD LE (*French*). Mint-master at Angers, 26. September 1620 to 1629.

MÉRENDE, CLÉMENT DE (*Belg.*). Mint-master at Louvain, in conjunction with Lisson Victor, from 23. June, 1466 to 7. July 1467.

MÉRENDE, HENRI DE (*Belg.*). Warden of the Mint of Brabant, 1467-1469.

MÉRENDE, JOSSE DE (*Belg.*). Son of the last, and Mint-official in Brabant, third quarter of the fifteenth century. It is not impossible that Jean Marende, the author of the Portrait-medallion of Philibert the Fair of Savoy and Margaret of Austria, may have been a relative of the two Mérendes.

BIBLIOGRAPHY. — Mazerolle, *op. cit.*

MERGENTHAL, CASPAR VON (*Bohem.*). Mint-master at Joachimsthal, 1526, in the service of the counts of Schlick; distinctive mark, a lily, occurring on Thalers, Half Thalers, etc. dated 1526.

MERGENTHEIMER, CLAS (*Germ.*). Mint-master at Neustadt a. Haardt, 1383-85 and 91.

MERGENTHEIMER, HANS (*Germ.*). Mint-master at Heidelberg, 1391, 1428; Neustadt a. Haardt, 1404; and Oppenheim, 1420.

MÉRICY. *Vide* **MERLEY, LOUIS**. Sculptor and Medallist, 1815-1883.

MÉRIGNAC, Mme ERNESTA ROBERT (*French*). Contemporary Sculptor, born at Saint-Omer; pupil of Melle Geneviève Granger, Melle Darbefeuille, and Récipon.

At the Salon of 1905 this artist exhibited four Plaquettes: Louis Mérignac; — Lucien Mérignac; — Vendéenne; — Olonnaise, — and in 1906, several medals: Désiré André; — E. de Forcade; — M. Kirchoffer; — François Mérignac; — Melle Germaine Maury; — Study; — Georges Robert, etc.

MÉRIGOT, ÉTIENNE (*French*). Jeton-engraver at Paris, *circ.* 1555-1558. Mazerolle gives his date as 1588 and ascribes to him Jetons of Louis Picot, baron de Dampierre.

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MÉRIGOT, GUILLAUME (*French*). Mint-engraver at Bourges, *circ.* 1678-1588. Perhaps a relative of the last, and Jacques and Pierre Mérigot.

MÉRIGOT, JACQUES (*French*). Gilder and Damaskeener (compagnon doreur et damasquineur), established at Paris, *circ.* 1684.

MÉRIGOT, NICOLAS (*French*). Engraver to the King, at Paris, *circ.* 1582-1588. By him are various jetons.

MÉRIGOT, PIERRE (*French*). " Master " Engraver to the King, *circ.* 1569-1590. In 1590 he took part in the competition for the engraving of the Franc with portrait of Charles X., but appears to have died soon after that date. Mazerolle places his birth to *circ.* 1538. In 1572 he repaired a coining-press for an Italian forger, Geronimo Zoucha, whom he later caused to be arrested. By him are : 1569-1573. Jetons for the Cour des Monnaies ; — 1570. Jetons for Pâris Hesselin, maître des Comptes ; — 1582. Jetons for Louis d'Anquoy and Suzanne de Fors, his wife ; — Jetons for Clémence Grolier, wife of Humbert de Masson, King's treasurer ; — 1588. Méreaux for the church of Notre Dame of Puy.

A jeton of the Chambre des Comptes of Vendôme (1571) bears the initials **P. M.**, but Mazerolle does not accept its attribution by Blanchet to Pierre Mérigot.

Bibliography. — Mazerolle, *op. cit.* — N. Rondot & De La Tour, *op. cit.* — Blanchet, *Histoire monétaire du Béarn.* — A. Barre, *op. cit.* — E. Faivre, *op. cit.*

MERKEL, JAKOB (*Germ.*). Mint-engraver and Medallist at Bamberg, 1681.

MERKEL, JOHANN (*Germ.*). In conjunction with others he contracted to work the Mint of Sorau (Saxony), 1622.

MERKER, PAUL (*Germ.*). Sculptor, Medallist and Gem-engraver of the end of the eighteenth century, and first two decades of the nineteenth, who worked at Brunswick, where he died in 1823. His productions are signed : **P. M.** or **P. MERKER F.** One of his best known works commemorates the peace of Luneville, 1801, and his Portrait-medals of Ebert, and others, are praised very highly by Nagler.

In 1795 Merker was already a noted artist, and in 1806 he became a member of the Academy of Berlin.

His gems, says Nagler, display uncommon talent in the mechanical part of the art ; this is strikingly shown on a carnelian representing the Pantheon. His Portrait-cameos and intaglios will always raise admiration.

Bibliography. — Bolzenthal, *op. cit.* — Krohn, *Thomsen Catalogue of Medals.* — Nagler, *Allgemeines Künstler-Lexikon.*

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MERKHENBACH, HANS (*Germ.*). Mint-master at Freising, 1621.

MERLEN, JOHANN BAPTIST (*Dutch*). Medallist and Coin-engraver, of Flemish origin, but who apparently came over to this country from France, where he had been engaged in medal-work under the First Empire. His earliest productions, known to me, are jetons of the Academy of Medicine of Brussels, dated *an* XII., from which might be inferred that he learned die-sinking, and first practised the art, at Brussels (*Vide* Revue belge de numismatique, 1874, p. 390). Very little is known of his life, except that during the reigns of George IV. (from about 1820), and William IV., he filled the post of Assistant-engraver at the Royal Mint under William Wyon, Pistrucci being Chief Medallist. His connection with the British coinage ceased with the accession of Queen Victoria, and I presume that the Engraver, who by then must have been of an advanced age, died about 1837, or at least retired from his office.

The following productions are by Merlen, whose name is spelt erroneously *Merlin* by Kenyon, and Hawkins. They are signed variously : **MERLEN F.** ; — **J. B. MERLEN F.** ; — **J. B. M.** ; and **M.**

MEDALS. Medical Society of Brussels, dated Messidor *an* XII (Jeton : Obv. Bust of Andreas Vesalius; signed : **MERLEN F.**); — Another, with bust three-quarter face ; — Coronation of Napoleon I., 1804 (Obv. BONTÉ DE TITUS SAGESSE DE M. AURÈLE, &c. Napoleon, crowned, borne upon a shield by four warriors ; signed : **MERLEN F.**) ; — Medal of the Administration of the Registration and State Lands, 1805 (octagonal Jeton, signed on obv. **MERLEN F.**) ; — Jeton of the Lodge of St. Victor of the Friends of Victory, at Paris, 1806 (this medalet is struck like a coin, with a milled edge; the signature is : **MERLEN F.** ; on two columns, the initials **J** and **B**) ; — Jeton of the Foundries of Vaucluse, 1808 (℞. only, signed ; **MERLEN**) ; — Another octagonal (℞. similarly signed) ; — Jeton of the Lodge of Isis, installed at Paris, July 11th 1808 (℞. signed : **MERLEN F.**) ; — Jeton of the Société galvanique et de Rech. physique, Paris, 26 Mess. (an XII?) (signed : **MERLEN F.**) ; — March of Napoleon I. to Paris after his return from Elba, 1815 (2 var.).

Merlen, who had worked for many years at the Paris Medal Mint, was engaged at the Royal Mint in London, on the recommendation of Pistrucci, who had probably made his acquaintance in France. The first coin-dies he engraved in England, of which we have an official record, are those of the Reverse of a Half-crown of George IV., 1820 (executed by an order in council, dated October 10, 1820). In 1823. he was commissioned to engrave the obv. of the Double Sovereign, from a model by the sculptor Sir Francis Chantrey, Pistrucci having declined to copy another artist's work, on the ground that it was beneath his dignity to do so, and the Mint-master would not employ Wyon to carry out an order which

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had been refused by Pistrucci. "But" says Ruding, "this head of the King does not much resemble the model".

Merlen was more clever in the engraving of armorial bearings, as shown on the reverses of the Pattern Crowns, 1825-1829, which are by him.

The appended list fairly represents Merlen's work at the Royal Mint :

George IV. AV. Five Pound piece, 1826 (sev. var.) and 1829 (only the RL.s); both are Patterns, and are really only pattern



Obv. of George IV., Two Pound piece, 1823, by J. B. Merlen.

crowns struck in gold. That of 1829, is unique[1], only one specimen having been struck in gold from this die, and that by special permission; from the late M^r W. Webster it passed into the J. Marshall,



Reverse of Pattern Crown of George IV., 1825.

Brice, Montagu, and Murdoch collections; it is now owned by a French collector; - Double Sovereign, 1823 (Obv. only, *illustrated*; signed : **J. B. M.**), 1824, 1825, 1826 (RL.); — all three dates are Patterns; — Sovereign, Second issue (RL.) 1825, 26, 27 and 30; — Half Sovereign (RL.) 1826, 27 and 28; — AR. Pattern Crown (RL.) 1825, as the Half Crown (Obv. by Wyon, RL. by Merlen), 1816, 1828 and 1829 (Hawkins observes : "This reverse is beautifully executed by Merlen. This type occurs with the dates 1825,

1. Struck on the original flan of the 1825 5 Pound piece.

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plain edge, 1826, SEPTIMO, edge inscribed as usual, with raised letters, but much smaller, Ruding 2 R. 6, where colour is improperly introduced into the shield. These pieces are exceedingly beautiful, but, though dies were prepared also in 1828 and 1829, none were actually issued for currency"); — Half-Crown, First issue (R/.) 1820 (a pattern), 1821, 1823; Second issue (R/.) 1823-1825; Third issue (R/.) 1824 (a pattern) 1825-1826, 1828-1829; — Shilling, First issue (R/.) 1820 (a pattern), 1821; Second issue (R/.) 1823-1825; Third issue 1824 (a pattern), 1825 (a pattern with FID : DEF : 1825-1829 (R/.). These pieces are known as "Lion" Shillings; — Sixpence; First issue (R/.) 1820 (a pattern), 1821; Second issue (R/.) 1824-1826; Third issue (R/. "Lion" type, by Merlen) 1825 (a pattern, with FID : DEF : *illustrated*), 1826-1829; — Groat (R/.) 1823; — Maundy Money (R/.) 1821-1830 inclusive. Possibly Merlen cut also the R/. dies for the Farthing, first issue, by Pistrucci, 1821-1823 and 1825-1826, and Penny, 1825-1827, Halfpenny, 1825-1827, and Farthing, 1826-1830, second issue, by Wyon; although, under William IV., Wyon cut



Trial piece for the Reverse of Wyon's Pattern Crown.

both Obv. and R/. dies of the copper coinage. If Merlen did the reverses of George IV.'s copper currency, it would include the Half Farthings (for Ceylon) and One-third Farthings (for Malta) with Obv. bust of George IV. by William Wyon.

William IV. A/. Double Sovereign (R/.) 1831 (a pattern); — Sovereign (R/.) 1831-1837; — Half Sovereign (R/.) 1834-1837; — A/R. Crown (R/.) 1831 and 1834 (both dates struck as patterns only, and not for circulation); — Half Crown (R/.) 1831 (a pattern), 1834-1837; — Shilling (R/.) 1831 (a pattern), 1834-

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1837. ("This reverse", says Hawkins "is very nearly and elegantly executed by Merlen, but it is impossible to refrain from expressing dissatisfaction at the type; there was not much opportunity for an artist to exhibit his talents in the engraving of armorial bearings, but there is still less in the barbarous device introduced upon this coin"); — Sixpence (R/.) 1831, 1834-1837; — Maundy Money (R/.) 1831-1837; — Groat (R/.) 1836-1837. The head on all these coins was modelled by Sir Francis Chantrey, and engraved by William Wyon; and the reverses of the gold and silver coins, by J. B. Merlen. The head and reverses of the copper were engraved by William Wyon (Ruding, II, 131).

Hawkins, describing the reverse of the Half-Crowns of 1820, remarks: "It was engraved by Merlin (*sic*) a native of France (?), and eminent for the neatness, elegance, and minuteness of detail with which he executed all works of this description; the letters also upon these and other pieces were put in by him, and are very neatly decorated with frost work."

The cliché, reproduced above, is a trial for the reverse of Wyon's Pattern Crown, and formerly belonged to the late Mr. J. G. Murdoch.

I possess a letter of Merlen, dated 5. March 1835, which is signed: *J. B. Merlen Engraver at the R^al Mint.*

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MERLEY, LOUIS (*French*). Sculptor, Medallist and Gem-engraver, born at St. Etienne (Loire) on 7th January 1815, died at Paris on 17th September 1883. He studied sculpture under Pradier and David d'Angers, and medal-engraving under Galle. In 1838 he became a pupil at the Ecole des Beaux-Arts; then went to Rome, where he obtained in 1843 the first Grand Prix de Rome for gem-engraving; subject: Arion saved from the waters. During his residence in Italy, Merley executed various medals modelled after the antique, amongst them one representing Mercury. After his return to Paris, he devoted himself almost exclusively to medallic art. In 1848 he gained the First Prize from the Monetary Commission of the Second Republic in competition with other engravers for the Twenty-Franc piece. Later, in 1866, he became an Officer of the Legion of Honour.

Amongst the artist's principal medallic productions are: 1840. The Genius of Industry of the town of St. Etienne; — 1848. Æ. Pattern 20 Francs (*illustrated*); — Æ. Pattern 10 Francs; — Æ.

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Pattern 5 Francs; — Æ. Pattern 10 Centimes; — 1851. The cities of Algeria, Bone, Algiers, and Constantine making their submission to France; — Medal with head of the French Republic; — Pattern 20 and 10 Francs of Switzerland, 1851; — Pattern 10 Francs; — Medal with head of Mercury (copied from an antique statue, and sent to the Salon from Rome); — Portrait-medallions; — 1853. Commemorative medal of the Discovery of Niniveh; — Marshal Bugeaud, duke of Isly; — Pacification of Algeria; — 1854. Inauguration of the Paris Ceinture Railway (in conjunction with Bovy); — 1855. Portrait-medallion of M^me^ Merley; — Commemorative medal of the Inauguration of a statue of Napoleon I. at Lyons; — The Paris Ceinture Railway; — The Railway from Paris to the Mediterranean; — Queen Victoria orders 20000 rifles from the St. Etienne Works, 1855; — Visit of Queen Victoria to Napoleon III.; — Agricultural Prize Medal; — 1857. Commemorative medal of the Loan of 500 millions (commissioned by the Ministry of Finance); — Marriage Medal; — 1859. Inauguration of an equestrian statue of Napoleon I. at Cherbourg; — Inauguration of the Church of Sainte-Clotilde, at Paris; — Security (medal commissioned by the Fire Insurance Company of Le Mans); — Fame; — France and England (medal executed for M. F. Escoffier, director of the manufactory of arms at St. Etienne); — Portrait-medal of M. de



Pattern 20 Franc piece, 1848.

Grimaldi, of Salins (Jura); — 1860. Treaty of Commerce between France and England; — 1861. Portrait-medallion of M. Clérot, keeper of the Mint Museum, at Paris; — Portrait-medallion of M. Marcotte de Quivières, commissaire général des monnaies et médailles; — Portrait-cameo of M. Conte-Grandchamp, sardonyx of three strata; — Portrait-cameo of M. Marcotte de Quivières, sardonyx of three strata; — 1863. Commemorative medal of Queen Victoria's visit to France (dated 1855); — 1864. Prize Medal of the Academy of the Balearic Isles; — 1865. Acts of bravery of general Naglée, an episode of the American war; — 1866. The Palace of Longchamps, at Marseilles; — 1867. Commemorative medal on the completion of the Tribunal of Commerce, of Paris; — Cameo, representing the same subject; — Portrait-cameo of M^lle^ Lemoine, onyx of two strata; — 1868. Commemorative medal of the journey of Napoleon III. to Algeria, in 1865; — Medal on the Inauguration

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of the Railway-bridge at Auteuil, Paris; — 1872. Prize Medal of the Société de l'Industrie minérale of St. Etienne; — Laureate Head, cameo, agate onyx; — 1874. Prize Medal of the Section of architecture at the Salon, representing a fragment of the Court of the Louvre by Pierre Lescot; — Portait-medal of Louis Napoleon, Prince Imperial (issued when a cadet at Woolwich); — Prévoyance administrative, the Cattle Market, and Public Slaughterhouses of La Villette; — 1877. Prize Medal for Rifle Shooting; — Portrait-medallions of M^me^ A***; — Judith Sorge; — M^me^ L***; — G. Frédérica Sorge; — 1881. Commemorative Medal of the Fête of the 14^th^ July 1880, and Distribution of Standards; — Portrait-medal of Labrouste and de Lanneau, directors of the Sainte-Barbe College, &c.

I have seen his signature : **L. MERLEY F.** on other medals not enumerated above : Prize Medal of the Second Republic; — Another of the Third Republic (reproduced in Brichaut-Peteghem, *Souvenirs numismatiques de la Révolution française, 1870-1871*); — Prize Medal of Exhibitions (*Revue belge*, 1874, 399).

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MERLIN, JEAN BAPTISTE. *Vide* **JOHAN BAPTIST MERLEN** *supra.*

MERLIN, MATHIEU (*French*). Contemporary Sculptor and Medallist, born at Nevers; pupil of Cabanel, Rollard and R. Collin. He is the author of the following Portrait-medallions which were exhibited at the Salon : 1885. M^me^ F. B***; — 1897. Yvonne G***; — 1898. M. E. V***; — 1899. M^me^ Merlen, &c.

MERLINI (*Ital.*). Sculptor and Medallist of the early part of the nineteenth century. Domanig (*Porträt-medaillen* &c.) reproduces and describes a medal, signed : **MERLINI F.**, with portrait of the Archduke Ferdinand III. of Tuscany, on the Return of Peace, 1824, and I have seen a Portrait-medal by him of Giovanni Fabroni, 1823.

MÉROT, JULIEN LOUIS (*French*). Contemporary Sculptor and Medallist, born at Tanville (Orne) on the 14^th^ of June 1876; pupil of Daniel Dupuis, H. Lemaire, Chaplain and Barrias. At the Salon of 1897 he obtained a Mention, and in 1902 the first Second Grand Prix for a medal representing St. Sebastian pierced with arrows. One of his latest productions is a Portrait-medallion, which was exhibited at the Salon of 1904.

MÉROU, LOUIS GABRIEL GEORGE (*French*). Contemporary Sculptor, born at Montpellier; pupil of Beaussan. At the Salon of 1894 he exhibited a Portrait-medaillon, cast in bronze, of M^me^ Th. Mérou.

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MERRIAM, JOSEPH H. (*Amer.*). Die-sinker and Medallist at Boston (U.S.A.), second half of the nineteenth century. He is the author of a medal struck in commemoration of the Dedication of the New Masonic Temple in Boston, 1867, and several other masonic medallions with bust of George Washington; — Benjamin Franklin, &c.; — also commemorative medals of the Soldiers' Fair at Springfield and Boston, 1864; — Medalets issued for the Campaign of 1860; — Medalets with portraits of U. S. A. Presidents, &c.; — Webster; — The Prince of Wales, &c. The name of Merrian appears for the last time in 1869 and 1870.

BIBLIOGRAPHY. — Marvin, *op. cit.* — Snowden, *The Medals of Washington*, 1861. — A. R. Frey, *Tokens and Medals relating to Numismatists and Coin Dealers*, 1905.

MERRY (*Brit.*). Manufacturer of Tokens, end of the eighteenth century. Amongst his issues are Halfpennies of Bury, engraved by Dixon, and others.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins.*

MERT or **MERTT, APHEL** (*Austr.*). Mint-engraver at Vienna, 1443. In a document of 29th April 1443, he is referred to as "Mert Aphel der Goldschmied, Eisengraber in der Münze".

BIBLIOGRAPHY. — A. Luschin von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902.

MERTENS, A. (*Germ.*). Contemporary Sculptor and Medallist, who resided at Berlin from about 1851 to 1871, and worked for the Loos Die-sinking Works. He died sometime before 1894. By this Engraver are some medals of special interest to English collectors as they commemorate, the one, the Silver Wedding of the Crown Prince Frederick and Victoria, Princess Royal of England, 1883; and the other, the Women's Industrial Exhibition at Berlin, 1885 (Prize Medal with bust of the Crown Princess of Prussia).

MERTENS, C. (*Germ.*). Contemporary Sculptor and Medallist, who, according to Schlickeysen-Pallmann, was working at Berlin, *circ.* 1870. I have come across his signature on a Portrait-medal of Schiller.

MERTT (*Austr.*). Moneyer at Vienna, 1348 (*Mertt der Münsser*).

MERTZ, JAKOB (*Germ.*). Mint-master at Simmern, 1572-1577.

MERWE, WALTER (*Brit.*). Mint-master at London, under Henry IV., from the 3rd to the 14th year of his reign, 1402-1413. In contemporary documents, he is called *Magister Monete Lond.*, and *Magister Monetarum*. Under Richard II. he had previously held the office of Assayer and Mint-warden (*anni* 20-21).

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MERZBACH, JOHANN (*Germ.*) of Augsburg; Mint-master at Schrattenhofen, 1623, in the service of the Counts of Oettingen.

MESCHERJAKOFF, PETER (*Russ.*). Medallist of the third quarter of the nineteenth century, who resided at St. Petersburg, and was still living in 1872, when Iversen wrote his *Medaillen auf die Thaten Peter des Grossen*. This Engraver studied the art at the Mining School of the St. Petersburg Technicological Institute. Most of his works, usually signed : П.М.Р., are copies. Amongst these is a commemorative medal on the Birth of Peter the Great, signed : К.П.М., and copied from that by Samuel Judin.

MESCHKLER, JOHANN JAKOB (*Germ.*). Mint-warden at Nuremberg, 1634.

MESCHKER, MELCHIOR (*Germ.*). Mint-warden at Nuremberg, 1612; Kreiswarden in 1620. *Vide* Gebert, *Geschichte der Münzstätte Nürnberg*.

MESCINIUS RUFUS, L. (*Rom.*). Mint-master (*Triunvir monetalis*) at Rome, *circ.* B.C. 16-15.

MESDACH, LOUIS (*Dutch*). One of the Directors of the important Die-sinking establishments of **OESCHGER, MESDACH & C°** (*q. v.*) later (1881) **ESCHGER, GHESQUIÈRE & C^ie^**, at Ter Kiele (Holland) and Biache (Pas-de-Calais, France). At one time, this firm owned private mints in Spain, and between *circ.* 1865-1890, issued medals as well as various coinages in commission for foreign governments. In 1868 the artist Alphée Dubois was in their employ, and during a year's residence at Barcelona, modelled for them the Spanish bronze coinage of the Provisional government (1868-1870), the dies for which were engraved by Luiz Marchionni. The 10, 5, 2 and 1 Centimos bear on one side the monogram OM for Oescher, Mesdach & C^ie^ (1868, 69 and 1070). In 1870, the same firm supplied the flans for the Brazilian bronze coinage of Pedro II., struck at the Brussels Mint; in 1879, they issued the bronze coinage of 10 and 5 Paras of Servia, engraved by Paulin Tasset, and in the same year, a silver coinage of 5, 2 and 1 Denara and 50 Paras.

From the firm's illustrated Catalogue, published some time after 1889, I append the following list of their productions : Jetons of the "Fonderies et Laminoirs" of Biache St. Vaast, 1867, by Barre; — Others, with Sun on Obv.; — Coinage of Tunis, Dollar and Half Dollar, dated A.H. ΙΓΛΙ (1271); — French Republic, Æ. Centime, 1848, by Dupré; — Papal States, Æ 5 Baiocchi, 1853; — 2 Baiocchi, 1853; — 1 Baiocco, 1853; — Ticket of Buenos-Ayres Central Tramway, F. and J. Lacroze; — Piastre and Half Piastre of Egypt, dated A.H. 1288; — Brazil, Æ. 20 and 10 Reis,

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of Don Pedro III, by C. Lüster; — Grand Duchy of Luxemburg, Æ. 10, 5 and 2 ½ Centimes, 1870, by Barth; — Italy, Victor Emmanuel II., Æ. 10 Centesimi, 1867, by Ferraris; — Spain, Isabel II., Æ. 5, 2 ½, 1 and ½ Centimos, 1868; — Brazil, Nickel 200 and 100 Reis, 1871; — Spain, Republic, Æ. 10, 5, 2 and 1 Centimos, 1870, by L. Marchionni; — Belgium, Leopold II., Æ. 2 and 1 Centimes, 1873; — Cambodge, Norodom I., Æ. 10 and 5 Centimes, 1860; — Germany, nickel 10 and 5 Pfennig, 1874; — Mines of Trélys, "Fonderies et Forges d'Alais," Tokens for 5, 2 and 1 Francs, and 50 Centimes; — Servia, Milan, Æ. 10 and 5 Paras, 1879; — Argentine Republic, 2 and 1 Centavos, 1874, by C. T***; — Servia, Milan, ÆR. 5, 2, and 1 Dinars and 50 Paras, 1879, by Tasset; — Badges with 25, 5, and 1 on R/Ls.; — Colombia, Æ. 2 ½ Centavos, 1881; — Haïti, Æ. 2 and 1 Centimes, 1881, by Roty; — Ticket of the Creusot Gun Works at the "Continental Exposition" of Buenos-Aires, 1882; — Tickets of the Société métallurgique de Corcy for 5, and 1 Francs, 1882, 50, 25, and 5 Centimes, 1882 and one with HOTEL in field on either side; — Tickets of the "Aciéries de Longwy" for 5 and 1 Francs, 50, 20 and 5 Centimes, 1883; — Medal of the Amsterdam Exhibition of 1883, by A. Fisch; — Tickets of the "Filatures de l'Abbaye" for 50, 20, 10 and 5 Centimes, 1884; — Tickets of the "Établissements métallurgiques" of Ounaing (Nord) for 5 and 1 Francs, 50, 25 and 5 Centimes; — Ticket "remboursable aux commerçants autorisés" for 1 Franc, Forges and Workshops of St. Denis; — Spain, Alfonso XII^e, Æ. 10 and 5 Centimos, by G.S***, 1878; — Colombia, 2 ½ Centavos, 1886; — Ticket, for 2 Francs, of the "Forges-Laminoirs de Champigneulles, 1885; — Bolivia, Æ. 2 and 1 Centavos, nickel 10 and 5 Centavos, 1883; — Jetons, Amanda R. de Sanchez (2 var.); — Token of the "Société générale des Forges et Ateliers de S^t Denis"; — Ticket of the "Pharmacie Belleroche"; — Tickets of the "Fonderies Delille" for 1 Franc, 50, 10 and 5 Centimes; — Medal of the "Asile St. Charles", founded at Biache St. Vaast, by Louis Mesdach, by Charles Wiener; — Centenary of the U.S.A. Independence, medal designed by Brichaut, and engraved by Veyrat, 1876; — International Art Exhibition of Lille, 1882; — Bulgaria, Alexander I., Pattern 10 Centimes, 1880; — Jeton de vœux de Kin-You-Man-Tang; — Ticket of Bourgeois jeune for 1 Franc, Ivry s/Seine; — Ticket for 1 Franc, "Forges et Ateliers" of St. Denis; — Ticket of the "Usine Daven and Mexmé"; — Medal of the Vichy "Société de Secours mutuels", 1870; — Tickets for the Works of Hellemmes, 50 and 10 Centimes; — 1 Franc Ticket of E. Launoy, Paris; — Gaming Counter of the Mesdach family; — Bulgaria, Proclamation Medalet of Ferdinand I., 1887; — Bulgaria, Ferdinand I., Pattern 10 Centimes, 1887;

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— Cambodge, Æ. 1 Centime; — Dominica, Æ. 2 ½, and 1 ¼ Centavos, 1888; — Colombia, Æ. 2 ½ Centavos, 1881 (2 types); — Tickets of Nicolas Stchensniewitch ot Kichineff, Universal Exhibition of 1889, 18, 15 and 20, &c.; — Hexagonal Jeton, with TOUT POUR LA PATRIE on Obv. and JF on Rv.; — Inauguration of the Waterworks of Namur, 1890; — Tickets of the Société coopérative des Forges de Flize for 5 and 1 Francs, 50 and 5 Centimes; — Ticket of the Pharmacie F. Lamy; — Tickets of the "Société métallurgique de Champigneulles" for 5, 2, and 1 Francs, 1889, and 50, 10 and 5 Centimes; — Ticket of A Espingarda Ingleza, Rio de Janeiro; — Tickets of the "Ateliers Diedericks"; — Ticket of the Pharmacie Charriez; — Tickets of the "Minières de la Côte-d'Or" for 5, 2 and 1 Francs, 50 and 25 Centimes, 1889; — Haïti, Æ. Gourde, 50, 20 and 10 Centimes, by Laforesterie and Roty, 1880-1882; — Patronage St. Joseph, Montreuil-sur-Mer; — Medal of the Haïti Exhibition at Amsterdam, 1883, &c.

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MESERLEIN, NICLAS DER (*Austr.*). Mint-master at Vienna, 1320.

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MESMAY, MESMEY or **MESMÉ, PIERRE** or **PERRIN DES** (*French*). Mint-engraver at Saint-Lô, *circ.* 1373-1375; then at Troyes, 10. September 1376-1384. He was paid 50 Livres tournois per annum. At Troyes he succeeded Mathieu de Luchieu.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.* — Rondot, *Les Graveurs de Troyes*, 1897.

MESNARD, COSME (*French*). Mint-engraver at Nantes, 1575-1604.

MESNARD, FLORENT (*French*). Mint-engraver at Nantes, *circ.* 1604-1655.

MESNIÉ, PIERRE DE. *Vide* **PIERRE DES MESMAY** *supra.*

MESSARA or **MASSARA, MARCHESE** (*Ital.*). Superintendent of the Mint at Naples, *circ.* 1756. His initials **MM** occur on currency of that date.

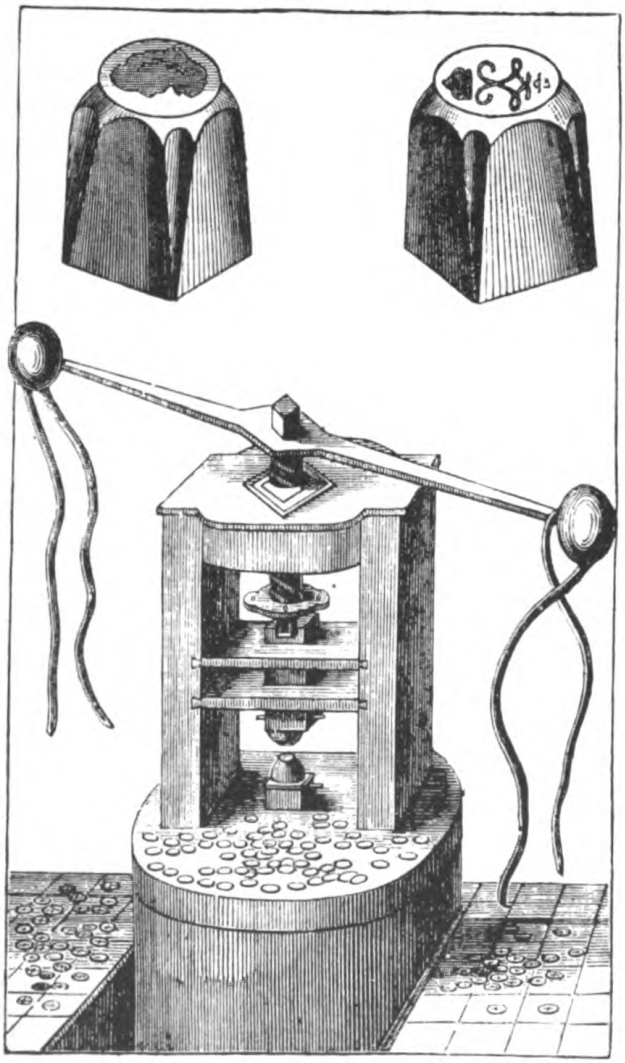
MESSERSCHMIDT, HANS CHRISTOPH (*Germ.*). Mint-master at Hall in Tyrol, 1610-1611.

MESSERSCHMIDT, PHILIBERT LUDWIG (*Germ.*). Mint-master at Meisenhem, *circ.* 1625. His initials occur on currency of Count Palatine John II. of Zweibrücken.

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MESTRELL, PHILIPPE (*French*). Engraver, who in 1568 (17th January), was "quartered" for having coined gold counterfeit money (*Vide* Ruding *op. cit*, I, p. 344). Probably the same person as Eloye Mestrell, who introduced the mill and screw at the London Mint in 1561.

MESTRELL, ELOYE (*French*). Also **MENSTRELL** or **MASTRELLE.** "The new process of coining by means of the mill and screw, as distinguished from the simple one of striking with the hammer was



Mill and Press (From a woodcut in Boizard's, *Traité des Monnoies*, Paris, 1692).

introduced in 1561 into England from France by Eloye Mestrell. It met with little favour from the authorities of the mint, and but few

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coins were struck by this process after 1572, and it was not generally adopted till the reign of Charles II." (Grueber, *Handbook*, &c., p. 96).

"The method of coining by the mill and press was naturally more efficient and quicker than by the hammer. The metal having been prepared in much the same way as formerly, the *flan* was placed between the puncheons, the bar of the press turned, and the impression given at once" (Cochran Patrick, *Record of the Coinage of Scotland*, I, LII).

Eloye Mestrell is said to have been detected in counterfeiting and making milled money, also out of the Mint, and to have been executed as a traitor. But Folkes states that this Frenchman's name was Philip Mestrell, executed in 1569.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Vertue, *Coins and Medals*, &c., p. 24.

MÉTEILLER, ARMAND FRANÇOIS (*French*). Contemporary Sculptor, residing at Paris; pupil of Jouffroy and Roubaud. I have seen his signature on a Portrait-medallion (cast in bronze) of a Lady.

METELLES, GOTTFRIED WILHELM (*Germ.*). Mint-engraver and Medallist, at Minden, *circ.* 1690-1711; then at Koenigsberg (Prussia), 1711-1724. His coins are usually signed: **M**; — **G. M.**; or **G. W. M.** The Berlin Mint-engraver Friedrich Marl also signed **M** or . *M*, but I suppose that the **M** on Koenigsberg issues, of the period 1711-1724, always represents the Engraver Metelles. By him are: Minden Gulden of Frederick I., 1705-6; Half Gulden, 1705; $\frac{1}{12}$ Thalers, 1705-1706; — Koenigsberg Coronation Ducats, 1701; Ducats of Frederick William I, 1713-1722 (every year), &c.

The artist's initials **G. M.** occur on a Half Batzen of Frederick I. for Neuchâtel, dated 1712.

BIBLIOGRAPHY. — Von Schrötter, *Das Preussische Münzwesen*, Berlin, 1902. — *Die Münzprägung in Neuenburg in den Jahren 1713, 14 und 15*, Berlin, 1900.

MÉTRAL (*French*). This signature occurs on a medal of Louis Napoleon Bonaparte, on the coup d'État of 2nd December 1851.

METZYS, QUENTIN. *Vide* **QUINTIN MASSYS.**

METZNER, ANDREAS (*Germ.*). Mint-master at Hamburg, 1576.

METZGER, GEORG (*Germ.*). Mint-warden at Schwabach, 1693.

METZGER, JOHANN GEORG VON (*Germ.*). Mint-warden at Nuremberg, 1761.

METZGER, PETER PAUL (*Germ.*). Mint-warden at Nuremberg, died in 1700.

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METZNER or **MELTZNER, ANDREAS** (*Danish*). Mint-master at Copenhagen, *circ.* 1593.

MEUER, GEORG (*Germ.*). Mint-engraver at Breslau, 1586, and 1598-1604.

MEUFAIX, GERMAIN (*French*). Mint-engraver at Nantes, 1557.

MEULENBROEK, JAN VAN (*Dutch*). Goldsmith and Seal-engraver at Oudenarde, *circ.* 1407.

MEULEMANS, PIERRE (*Belg.*). Mint-engraver at Brussels, *circ.* 1660-1671. By him are coin-dies of Philip IV., for Brabant, as well as jetons.

BIBLIOGRAPHY. — A. de Witte, *Le Jeton dans les Comptes des Maitres de monnaies du duché de Brabant aux XVII^e et XVIII^e siècles*, Tijdschrift &c., V.

MEUNIER, CONSTANTIN (*Belg.*). Painter and Sculptor, born at Etterbeek, 12. April 1831, died in 1905. His first teacher was the engraver J. B. Meunier. He has obtained numerous distinctions at International Exhibitions. He was an Officer of the Order of Leopold.



Many of his bas-reliefs are in the style of Plaques, and some have even been reduced to that size, as La Glèbe, Monument au Travail, and others. The Plaquette of the Société royale belge des

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Aquarellistes' is by this artist, and was struck by Wolfers Brothers at Brussels.

M. Tristan Leclerc, in *Revue universelle*, 1905, p. 263, writes :

" A côté de Rodin, à côté de Dalou, Constantin Meunier a continué la tradition forte et généreuse qui nous est venue de Rude et de Barye, et sa place sera marquée au premier rang non seulement des sculpteurs belges, des Jef Lambeaux et des Georges Minne, mais encore des sculpteurs de tous les pays, Troubetzkoy, Trentacoste, Cifariello ou Benlliure. En même temps, il a enrichi le domaine de son art de toute une série de sujets inusités, et il a, comme toujours, innové en regardant simplement la réalité. Son



Plaquette of the ' Société royale belge des Aquarellistes '.

exemple ne sera pas perdu. Beaucoup de jeunes sculpteurs ont compris que le mirage de la Grèce et de Rome, si admirable qu'il soit, est un leurre, et que le meilleur moyen de suivre les anciens est de faire comme eux, c'est-à-dire de dresser les statues des contemporains. Ce ne sont pas les sujets qui manquent ; ce sont les artistes capables de les traduire. Ce choix des sujets a aussi fait qualifier Meunier de sculpteur socialiste. Il n'a pourtant jamais cherché à introduire dans son œuvre des idées littéraires. Il a seulement vu autour de lui la foule des humbles, et c'est parce qu'une inévitable philosophie se dégage de ce spectacle, parce que l'homme a ressenti pour ces autres hommes une profonde sympathie, parce qu'il a

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animé ses œuvres, qu'elles évoquent fatalement et plus fortement, en raison même de leur ordonnance et de leur caractère synthétique, les sentiments qu'évoque cet aspect de la vie."

MEUNIER, JEAN (*French*). Contemporary Gem-engraver, born at La Provenchère (Yonne); pupil of Gallot. At the Salon of 1890 he exhibited two onyx camei: "Jean qui pleure"; and "Jean qui rit."

MEUNIER, LOUIS (*French*). Contemporary Sculptor, born at Solesmes (Nord); pupil of Belloc, Guillaume, and Viollet-le-Duc. He is the author of various Portrait-medallions: 1868. Portrait of a gentleman; — 1879. D^r^ Nicolas Lemery, &c.

MEUREIN, M^me^ VICTOR PAULIN MARIE (*French*). Contemporary Sculptor, born at Paris; pupil of Boulanger, and J. Lefebvre. By this artist are various Portrait-medallions, some of which were exhibited at the Salon: 1892. M^lle^ Mara; — 1893. M^me^ V. B.***.

MEURIER, PIERRE DU (*Swiss*). Mint-master at Geneva, from 14^th^ January 1633 to 1637. His monogram M occurs on the coins of that period.

BIBLIOGRAPHY. — Demole, *op. cit.*

MEUSEL, VEIT (*Germ.*). Mint-engraver at Crossen (Silesia), *circ.* 1623.

MEVIUS, ANDREAS (*Russ*). Mint-master at Koliwan, 1821-1830.

MEY, BALTHASAR. *Vide* **MEYEL.**

MEY, JOHANN PHILIPP (*Germ.*). Mint-master at Zweibrücken, 1612-1621.

MEYBUSCH, ANTON (*Germ.*). Medallist, said to have been of German origin, but I should suspect Dutch, as the Engraver sometimes signed himself *Meijbus*. He was probably born at Copenhagen, where he first studied, and learned the art of die-sinking. Between 1667 and 1677, he was, according to Nagler, engaged in medallic work for Christian V. of Denmark; after 1676 he went over to Stockholm and produced there numerous medals of Charles XI. and Queen Ulrica Eleonora. In 1684 he was invited to France and 400 livres were sent to him from the Paris Medal Mint to cover his journey and expenses. He took up his residence in the French capital, in the early part of 1685, and remained there five years (not eight, as mentioned by Guiffrey, *loc. cit.*, p. 310), returning in 1690 to Copenhagen, where he died in 1701. There are a few medals of the series of Louis XIV. by him, which appear

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to have been executed from models and designs of French artists. The last ten years of his life he was principally engaged in the service of the Danish court, and was held in high esteem.

This Engraver's signature occurs in various forms : **A. M.**; — **A. M. F.**; — **A. MB. F.**; — **A. MB. F.**; — **A.MEYBUSCH F.**; — **ANT. MEY-**



The British Crown offered to William of Orange, 1688.

BUSCH F.; — **ANT. MEYBUSCH FECIT**; — **A. MEIJBUS**; — **MEYBUS**; — **MAIBUS**; — **MEIBUS**; and **MEIJB : FEC.**

By Meybusch are the following medallic productions : Marriage of Christian V. of Denmark with Princess Charlotte Amalia,

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25 June 1667; — Charles X. Gustavus of Sweden and Queen Hedwig Eleonora (sev. var.); — Charles XI.; Rℒ. QVAE·NON·POSTVLASTI·DEDI·TIBI· (signed : **A. MEIJBUS**; sev. varieties); — 15th Birthday of Charles XI., 24. November 1669; — Accession of Charles XI., 16. December 1672 (2 var.); — Louis XIV., Campaign of 1672; — Journeys of Charles XI., 1673 (sev. var.); — Coronation of Charles XI., 28. September 1675 (many varieties; one signed : **MEIJB : FEC.**); — Defeat of the Dutch Fleet in Sicilian waters, and death of Admiral de Ruÿter, 1676; — Swedish Victories over the Danes at Halmstad, Lund, and Landskrona, 1676-1677 (sev. var.; one signed : **MEIJBUSCH FECIT**); — Peace of St.-Germain-en-Laye and Fontainebleau, 1679; — Peace between France and Denmark, 1679; — Peace of Lund between Sweden and Denmark, 26. September 1679, and Betrothal of King Charles with Princess Ulrica Eleonora; — Marriage of Charles XI. and Ulrica Eleonora, 1680 (sev. var.; one signed : **ANTON MEYBUSCH FECIT**); — Birth of Prince Charles, 17. June 1682; — Concord between the King and the States of the realm, 1682; — Charles XI.'s three children, Hedwig Sophia, Charles, and Gustavus, 1683; — (1684-1689). Several portraits of Louis XIV.; — Battle of Agosta; — Illness of Louis XIV., 1686 (2 var.); — Rℒ. of medal on Defeat of the Tripolitan pirates; — The Dutch fleet burnt at Tobago, 1677 (2 var.); — Birth of the Dauphin (1687); — Vota Galliae; — Bust of Michel Le Tellier, &c. In 1686 Meybusch received 3300 Livres from the Paris Medal Mint for new coining-presses of his invention which he had brought over from Stockholm; — The British Crown offered to William of Orange, 1688 (*illustrated*); — William III. and Mary, 1689; — Portrait-medallion of Frederick the Great, 1689; — Swedish Armaments against Denmark, 1689; — Death of Charles XI,, 5. April 1697; — Charles XI. and Eleonora Ulrica (signed : **M̂B.F.**); — Another, also with their busts on either side (signed : **A.MB.F.**); — Coronation of Qneen Ulrica Eleonora at Stockholm, 25. November 1680 (sev. var.); — Death of Ulrica, 26. July 1693; — Charles XII. (as Prince Charles); Rℒ. TALEM·PRIMIS·MIRAMVR·AB·ANNIS, 1989; — Danish Auxiliaries in Ireland, 1691; — Frederick Charles, Duke of Wurtemberg (1692); — Medal on the Peace between Denmark and Brunswick-Lüneburg, 1693.

Presumably Meybusch was also employed to cut coin-dies for the Mint of Copenhagen, and is mentioned in Jorgensen's list of Mint-engravers, 1692, 3.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Nagler, *Allgemeines Künstler Lexikon.* — Ibid., *Monogrammisten.* — J. J. Guiffrey, *La Monnaie des Médailles. Histoire métallique de Louis XIV et Louis XV*, Revue numismatique, 1889. — Hildebrand, *op. cit.* — Jorgensen, *op. cit.* — Betts, *op. cit.* — *Various Sale Catalogues.* — *Catalogus der Nederlandsche*, &c.

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MEYBUSCH, ANTON (*Germ.*). Son of the last, described by Schlickeysen-Pallmann as a Medallist, who worked in Sweden, *circ.* 1720.

MEYÉ, LUDWIG (*Germ.*). Mint-warden at Munich, 1812 ; Director of the Mint, 1837-1839.

MEYEL, BALTHASAR (*Germ.*). Mint-master at Zweibrücken, *circ.* 1600. Ammon gives the date of 1584 and mentions that he was in the service of John, Count Palatine.

MEYER (*Germ.*). Mint-master at Danzig, 1808-1812. Some of his issues are signed, **M** .

MEYER (*Germ.*). Medallist of the second half of the eighteenth century, who worked in England, and is mentioned by Bolzenthal with T. Holloway, Ward, and others of the same school.

MEYER. *Vide* **DAUBENMEYER & MEYER**. Vol. I, *N. E.* A firm of tool makers, and Editors of medals, at Zurich. One of their medals commemorates the Fourth Centenary of Schafthausen's Entry into the Swiss Confederation, 1501-1901.

MEYER, ARNOLD (*Swiss*). Contemporary Numismatist of Geneva († 1904), who designed a medal, engraved by Hugues Bovy, of the Swiss National Exhibition at Geneva, 1896.

MEYER, CLAUS (*Germ.*). Mint-master at Rostock, 1562.

MEYER, CONRAD (*Swiss*). Line-engraver of Zurich, *circ.* 1640, by whom there is a Portrait-medal of Prof. Joh. Peter Thomann (1583-1651) with inscription on the edge : GEORG PFRVNDT FINXIT FLAVIT FVDIT. — CONR. MEYER SCVLPSIT EXCVDIT. *Vide* Tobler Meyer, *Catalogue of the Wunderly-von-Muralt Collection*, I, p. 326, n° 1022.

MEYER, ERASMUS (*Germ.*). Mint-warden at Pfedelbach, 1623, in the service of the Princes of Hohenlohe.

MEYER, ÉTIENNE (*French*). Contemporary Sculptor, born at Paris; pupil of Hiolin. At the Salon of 1894 he exhibited Portrait-medallions (4), cast in bronze, of various personages.

MEYER, F. (*Germ.*). Modeller at the Royal Porcelain Manufactory of Charlottenburg, *circ.* 1773. Of that date is a Portrait-medallion by him of the Stadholderess, Frederica Sophia Wilhelmina, consort of William V. of Nassau-Orange. This work is signed : **F. MEYER. FEC : BERL : 1773**. *Vide* Menadier, *Schaumünzen*, &c., n° 362.

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MEYER, GEORG (*Germ.*). Seal-and Armorial-engraver at Breslau, 1640.

MEYER or **MEUER, GEORG** (*Germ.*). Mint-engraver at Breslau, 1586 and 1598-1604.

MEYER, HEINRICH (*Germ.*). Mint-master at Barby, 1611-1615, Magdeburg, 1617, and Königssee, 1620. He was a native of Halle. *Vide* E. Fischer, *Die Münzen des Hauses Schwarzburg*, 1904, p. 199.

MEYER, H. (*Germ.*). Medallist of the third quarter of the seventeenth century, who resided at Halle. His signature : **H. MEYER** occurs on a Proclamation Medal of the Great Elector Frederick William, at Halle, 1681 ; ℞ The city of Halle beneath crowned eagle.

MEYER, H. DE (*Dutch*). Medallist of the second half of the eighteenth century, by whom are : Medal on the Solemn Installation of Prince William V. of Orange-Nassau as hereditary Stadholder of the province of Utrecht, 1766 ; — Prize Medal of the Amsterdam Rifle Club, 1779 (signed : **D. MEYER F.**); — Badges of the Utrecht Association "Pro Patria et Libertate"; — Silver Wedding of N. Kien and M. Buck, 1786 ; — The Treaty with France solemnly fêted at Zierikzee, 1786 ; — Medal of the Society "'t Fortuyn ", 1766 ; — Prize Medal of the Rifle Association of Amsterdam, 1779 ; — 150th Anniversary of the University of Utrecht, 1786 ; — Memorial medal of Johannes Hendrik Bachiene, minister of Utrecht, 1789, &c.

MEYER, HENNING CHRISTOPH (*Germ.*). Warden of the Mint at Mühlhausen, 1676 ; Mint-master and Engraver at Kongsberg (Denmark), 1686-1716, under Christian V. and Frederick IV. His coins are signed **H. C. M.**

MEYER, HENNING CHRISTOPH (*Germ.*). Son of the last, and his successor as Master of the Mint and Engraver, at Kongsberg, 1716-1727, under Frederick IV. The currency he issued bears usually the letters : **H. C. M.**

MEYER, J. (*Germ.*). Designer of a Pistole, 1767, engraved by Lewis Pingo, for the Electorate of Brunswick-Lüneburg.



Pistole of George III., 1767.

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MEYER, J. (*Germ.*). Medallist of Mannheim; *circ.* 1742. By him is a Masonic medal of the "Lodge zur Einigkeit" of Frankfort-on-M.

MEYER, JOHANN (*Swiss.*). Goldsmith and Engraver of Sursee (canton Lucerne), end of the eighteenth and beginning of the nineteenth century. His signature **I. M.** or *Joh. M.* occurs on Beromünster Gulden and Half Gulden, as well as medalets (Michaelspfenninge). He also cut dies for the government of Lucerne, as those for the Batzen of 1807, 1810, &c.

BIBLIOGRAPHY. — A. Inwyler, *Die Michelspfennige des Collegiatstiftes Beromünster*, Revue suisse de numismatique, 1898.

MEYER, LUDWIG. (*Swiss.*). A native of Schauensee, born 1768, died 18. April 1820. He filled the post of Mint-master at Lucerne 1812-1814, and 1816-1820. In 1819 he coined money for canton Ticino.

MEYER, S. P. (*Germ.*). Medallist of the second half of the eighteenth century, mentioned by Bolzenthal.

MEYER, WOLF (*Germ.*). Mint-warden at Stuttgart, 1606.

MEYERS, MARKUS (*Dutch*). Painter of Friesland, first half of the eighteenth century, who modelled a Portrait-medal of the Nuremberg painter, Markus Tuscher.

MEYNAERTS, CLAES (*Dutch.*). Mint-master at Deventer, 1617-1626; distinctive symbol, a trefoil.

MEYNIER, CHARLES (*French*). Painter, born at Paris, 25. November 1768, died there 6. September 1832. He is mentioned, with Prudhon, Chaudet, Fragonard, Heim, Guersant, Bergeret, and Zix in the list of artists who supplied designs to the medallists of the Napoleonic series. *Vide* Blanchet, *op. cit.* II, 389 and J. J. Guiffrey, *Rev. num.* 1886, 92.

MEYNIER, SAMUEL (*French*). Contemporary Sculptor, born at Uzès (Gard). By him are various Portrait-medallions, some of which were exhibited at the Paris Salon: 1870. M^me^ M. F***; — 1877. A. Monod; — 1879. M. R***.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MEYSSBERGER, CHRISTIAN (*Swiss*). A native of Schwarzenberg im Bregenzerland; Mint-master to the three cantons of Uri, Schwytz and Unterwalden, previous to 1594; then at Lucerne, which post he had to resign in 1598 on account of mismanagement, but was reinstated in 1599.

MÉZIÈRES, ANTHOINE DE (*French*). Mint-engraver at Villeneuve-Saint-André-lez-Avignon, 1523-1543.

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MÉZIÈRES, BERNARDIN DE (*French*). Mint-engraver at Villeneuve-Saint-André-lez-Avignon, 1543-1550.

MEZZARA, Mme FLORENCE (*French*). Contemporary Sculptor and Medallist, born at Mühlhausen; pupil of Joseph Mezzara. By this artist are numerous Portrait-medallions, many of which were exhibited at the Paris Salon between 1883 and 1895 : 1883. Mlle van Bommel; — A star; — St. Cecilia, after Gauthier; — Portrait, after Fragonard; — M. Thorens; — Mme J. Koechlin-Dollfus; — 1884. Mme Marthe Devoyod; — Winter, after Aubert; — Mlle Pauline Vaillant; — The barge, after C. Meyer; — Mlle de Z***; — Mme Koechlin-Schwartz; — Mater dolorosa, after Bouguereau; — Charles Mezzara; — Chloe, after J. Lefebvre; — A. Mezzara; — The Holy Family, after Raphael; — 1885. Love conquered, after Chaplin; — Dawn, after Hamon; — Love, after Rubens; — 1893. The Adoration of the Wise Men; — Alexandre Mezzara; — Mlle Inès Mezzara; — Antony Mezzara; — Mlle Mireille Mezzara; — 1895. Alfred Koechlin; — Mlle Inès Mezzara; — Mlle Geneviève Jourdan; — Mlle Marguerite Hollard, &c.

M. F. *Vide* **MATHIAS FISCHER**. Mint-master at Mayence, 1652-1682.

M. F. *Vide* **MODESTINUS FACHS**. Anhalt Mint-master, 1567-1595. Also **MF**.

M. F. *Vide* **MARTIN FRITSCH**. Mint-master at Olmütz, 1631.

M. F. *Vide* **MATTHIAS FREUNDT**. Mint-master at Hamburg, 1635-1637.

M. F. *Vide* **MATHIAS FREUDE**. Mint-master at Rostock, 1630, and Hamburg, 1637-1668. His son, of the same name, was Mint-master at Hamburg, from 1668 to 1673.

M. F. *Vide* **MICHAEL FABER**. Mint-master at Frankfort-on-Main, 1667-1679. Also **MF**.

M. F. *Vide* **JAKOB MERKEL**. Mint-engraver at Bamberg, 1681.

M. F. *Vide* **MICHAEL FEDERER**. Mint-master and Engraver at Ratisbon, 1674-1700. Also **MF**.

M. F. *Vide* **MARTIN FISCHER**. Mint-master and Engraver at Bremen, 1743-1747.

M. F. *Vide* **MANN** (Warden) and **FÖRSTER** (Master) of the Nuremberg mint, 1755-1760.

M. F. *Vide* **MARCHIO FOSCARINI**. Mint-master at Venice, 1764.

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M. F. *Vide* **MAURISSET**. Medallist at Paris, *circ.* 1790-†1825.

M. F. *Vide* **MICHAEL FLOR**. Mint-master at Altona, 1787-1818.

M. F. *Vide* **C. M. FRUMERIE**. Swedish Medallist, *circ.* 1801-1843.

M. F. *Vide* **LUIGI MANFREDINI**. Medallist and Mint-engraver at Milan, 1800-1840.

M. F. S. S. *Vide* **MICHAEL FEDERER**. Mint-master and Engraver at Ratisbon, 1674-1700.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. F. Signature, mentioned by Erman (*loc. cit.*, p. 66) as occurring on a medal of 1554, in the Felix Collection.

M. & F. Signature occurring on a medal of George III., and on one of John William Fletcher (really De La Fléchière), 1729-1785, the great friend of the two brothers Wesley (in Dr F. P. Weber's collection).

M. G. *Vide* **MICHEL GROBERT**. Mint-master at Chambéry, *circ.* 1583.

M. G. *Vide* **MICHELE GUARDINI**. Mint-master at Pavia, 1594-1596.

M. G. A. *Vide* **MAGNUS GUSTAV ARBIEN**. Danish Medallist, *circ.* 1782-†1760.

M. G. A. *Vide* **MARINO E. SEPULVEDA**. Spanish Medallist, *circ.* 1800.

M. G. or **M. ☞** *Vide* Vol. II, pp. 182 and 232.

M. H. *Vide* **MELCHIOR HOFFMANN**. Warden, 1589, then Master of the Berlin Mint, 1602; died in 1620. Also **MH**.

M. H. *Vide* **MICHAEL HODERMANN**. Mint-warden, at Bromberg 1671-1678.

M. H. *Vide* **MARTIN HOLTZHEY**. 1697-1764. Medallist at Amsterdam.

M. H. *Vide* **MARTIN HANNIBAL**. Mint-master at Clausthal, 1741-1748.

M. H. O. *Vide* **MARTIN HEINRICH OMEIS**. 1650-1703. Medallist at Dresden.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. H. or **M̂H**. *Vide*. Vol. II, p. 366.

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M. H. Signature of a Die-sinker at Amsterdam, *circ.* 1784. It occurs on a medal of that date, commemorating the arming of cadets in that city.

M. H. Signature of a North German Medallist of the second half of the sixteenth century. *Vide* Vol. II, p. 367.

MICHAEL ANGELO BUONAROTTI. *Vide* Vol. I, p. 172. This famous Artist was also familiar with the art of modelling in wax.

MICHAELIS, GEORG FRIEDRICH (*Germ.*). Mint-master at Clausthal, 1802-1807, and Burg Friedberg i. d. W. His signature **M.** or **G. F. M.** occurs on currency of Brunswick-Lüneburg of George III. of Great Britain.

MICHAILOFF, MICHAEL (*Russ.*). Mint-master at St. Petersburg, 1783-1784.

MICHAUD, CLAUDE (*French*). Sculptor of the nineteenth century, born at Paris, 29. October, 1822 ; pupil of Rude. By him are various Portrait-medallions, some of which were exhibited at the Salon in the forties and fifties of last century.

MICHAUT, AUGUSTE FRANÇOIS (*French*). Sculptor, Medallist, and Engraver of coins, born at Paris, 29. September 1786, died there in December 1879, at the age of ninety-six. He was a pupil of Moitte, Lemot, and Galle, and in 1812 he obtained at the Salon the " Second Grand Prix pour Rome ", for medal-engraving, the subject being : The French Hercules.

This artist will better be remembered as a Coin-engraver than as a Medallist. His dies of Louis XVIII. and Charles X. are undoubtedly his best productions. He also worked for William I. of Holland, who by Royal decree of 4. October 1815 appointed him Medallist to the Court; and later, 9. December 1816, entrusted him with the engraving of the dies for the 10, 3, 1 and $\frac{1}{2}$ Gulden pieces, with the King's bust, while a commission was given to the Utrecht Mint-engravers, D. van der Kellen and A. J. van der Monde to cut the subsidiary coinage in silver and copper, as well as gold Ducats (the " Trade " ducats of the old type). Michaut's signature occurs on the following Dutch coins : 1817. 10, 3, 1 and $\frac{1}{2}$ Gulden pieces ; — 1817. 3 Gulden, new type ; — 1818. 10 Gulden. In 1819. D. van der Kellen was appointed Chief-engraver at the Mint of Utrecht, and henceforth Michaut's name does no longer occur in connection with William I.'s coinage.

Michaut was employed by the French Mint as early as 1814. Tiolier Sen^{r} was then Chief-engraver (1803-1816), his son, Tiolier Jun^{r} succeeding him (1816-1843). On his first restoration,

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Louis XVIII. signed on 10. May 1814 a decree, ordering a coinage of *AV*. 20 Franc and *AR*. 5 Franc pieces, the dies for which were executed by Tiolier, but on the 2. August following, a competition was opened for the engraving of new coin-types. Michaut took part in the competition and produced a Pattern 40 Francs, which exists in various metals, and four types of Pattern 5 Franc pieces (reproduced in Dewamin, *Cent ans de numismatique*, 1900, Pl. XL 6, 7, 8, 9).

Michaut's patterns were adopted, and on the second restoration of Louis XVIII., the king ordered, 9. December 1815, that the new types should substitue the older ones from the 1. January of the following year. Michaut's coin-dies comprize : *Louis XVIII* (1816-1824). 1815. Pattern 5 and 2 Franc pieces (sev. var.); — 1816. *AV*. 40 and 20 Francs; — *AR*. 5, 2, 1 and $\frac{1}{2}$ Francs; — *Æ*. Pattern 10 Centimes; — 1817. *AV*. 20 Francs; — *AR*. 5 (*illustrated*), 2, ,, $\frac{1}{2}$ and $\frac{1}{4}$ Francs; — 1818. *AV*. 40 and 20 Francs; — *AR*. 5, 2,



Louis XVIII., 5 Francs, 1817.

— and $\frac{1}{4}$ Francs; — *AV*. 20 Francs; — Pattern 5 Francs in gold; 5, *AR*. 5, 2, 1, $\frac{1}{2}$ and $1\frac{1}{4}$ Francs; — 1820. *AV*. 20 Francs; — *AR*. 1,2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ Francs; — 1821. *AV*. 40, and 20 Francs; — *AR*. 5, 2 1, $\frac{1}{2}$ and $\frac{1}{4}$ Francs; — 1822-4. *AV*. 20 Francs; — *AR*. 5, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ Francs. — Unofficial &c. : Pattern 2 Sols, 1817 (sev. var.); — Pattern 1 Sol, 1817 (sev. var.); — Pattern Half Sol, 1817 (sev. var.); — The Duke and Duchess of Berry visit the Paris Mint, 1817 (module of 2 Francs); — The Prince and Princess of Denmark visit the Paris Mint, 1822 (module of 2 Francs); — The Duke of Berry visits the Mint of Lille, 1814 (module of 5 Francs; several varieties); — The Count of Artois visits the Mint of Marseilles, 1814; — The Duke of Orleans visits the Mint of Lille, 1815 (module of 5 Francs); — The Duchess of Angoulême visits the Paris Mint, 1817 (module of 5 Francs); — Dedicatory Medal in honour of Count Corvetto, minister of finance, 1817 (mod.

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of 5 Francs) ; — The Duke and Duchess of Berry visit the Paris Mint, 1817 (mod. of 5 Francs, sev. var.) ; — Monsieur (Charles X.) visits the Paris Mint, 1818 (mod. of 5 Francs, sev. var.); — To M. Roy, secretary of finance, 1820 (mod. of 5 Francs), &c. — *Charles X.* (1824-1830). In the competition for the engraving of the coins of this reign, Michaut was again successful ; on this occasion he executed Pattern 40 and 5 Franc pieces, 1824 and undated. The current species I have come across with the Engraver's signature, which is invariably : **MICHAUT, F.** comprize : 1824. *AV.* 40 and 20 Francs; — *AR.* 5, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ Francs; — 1825-1829. *AV.* 40 and 20 Francs; — *AR.* 5, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ Francs; — 1830. *AV.* Pattern 100 Francs; — Ordinary 40 and 20 Francs ; — *AR.* 5, 2, 1, $\frac{1}{2}$ and $\frac{1}{4}$ Francs; — Unofficial Patterns &c. The Prince of Salerno and Duchess of Berry visit the Paris Mint, 1825 (module of 5 Francs); — The King's visit to Lille, 1827 (module of 5 Francs); — The Duke of Bordeaux visits the Paris Mint, 1828 (Mod.



Pattern Five Franc piece, 1815 (4th type), by Michaut.

of 5 Francs) ; — The King and Queen of the Two-Sicilies visit the Paris Mint, 1830, &c.

Dewamin reproduces the following French Patterns by Michaut : *Louis XVIII.* 1815. 5 Francs (4 types) ; — 1816. 40 Francs (2 var.); — 181* 20 Francs ; — 1 Franc ; — $\frac{1}{2}$ Franc ; — 1816. 40 Francs ; — 20 Francs; 1816. 5, 2, 1 and $\frac{1}{2}$ Francs ; — 1817. $\frac{1}{4}$ Franc ; — 10 Centimes ; — 1822. 5 Francs ; — $\frac{1}{4}$ Franc ; — 1817. 2 Sous ; — 1 Sou ; — $\frac{1}{2}$ Sou ; — 1821. 10 Centimes; — 5 Centimes (3 var.) ; — 1819. 5 Francs. — *Charles X.* 1824. 40 Francs ; — 5 Francs (2 var.) ; — No date. 100 Francs ; — 40 Francs ; — 20 Francs ; — 10 Francs. Many of these pieces are marked : ESSAI.

Amongst Michaut's medallic productions, I may mention the following, under the years in which they were exhibited at the Paris Salon : 1827. Patterns of Coins of Louis XVIII., and Charles X. ; — Patterns of Coins of William I., King of the

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Netherlands; — Bust of Louis XVIII.; — Bust of Charles X.; — Full-length portrait of Charles X. granting a colonial Charter; — The "French" Hercules; — Theseus; — Herakles; — Large State Seals of the Kingdom of the Netherlands; — Sketches of medals executed for William I. of Holland; — Rℒ. of Medal commemorating



The French Eagle on the Banks of the Volga, 1812.

the erection of the French standards on the banks of the Volga, 1812 (*illustrated*); — Marriage of the Duke and Duchess of Angoulême; — Restoration of the statues of French Kings; — Commemorative Medal of the Duke of Berry, after Pradier; — Commemorative Medal of the vow of the inhabitants of Versailles; — Charles X. granting a Charter to the Colonies; — Justice; —



Louis David.

Portrait-medals of Jean François Ducis, poet; — 1816. Louis David, painter; — 1822. Dr Broussais; — Alexander I., Czar of Russia; — Medal on the Reunion of Holland and Belgium; — Medal of the Dutch Royal Family; — Jetons of Paris Notaries; — 1831. Birth of the King of Rome, 1811; — The French Eagle on the

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banks of the Volga; — Accession of Louis-Philippe I.; — Stamp of the Head Quarters' Staff of the Paris National Guard; — 1843. Medal, with R/. C.M. de l'Epée, signed : **MICHAUT DES MONNAIES.**

By the same Medallist are also : Union of the Southern and Northern States of the Netherlands, 1815; — Medal of Merit, with bust of William I. of Holland, 1819 (3 var.); — 1820. The Dutch Royal Family; — William I. and his Queen; — Portrait-medallion of King William I.; — Another, of the Queen; — The Queen of Holland and Prince of Orange; — The Prince of Orange, Prince Frederick, and Princess Marianne; — 1821. Conquest of Palembang; — also, Charles X.'s arrival at Versailles, 1824; — Octagonal Jeton of the Company of Notaries of Paris, undated; — Dr François Joseph Victor Broussais, 1814; and another of 1836; — Botanical Prize Medal, of Belgium, 1829; — Crèche of Namur, 1843. Michaut was a Member of the Dutch Institute, and on his return to Paris in 1819 Louis XVIII. appointed him Medallist to the Dauphin.

Bibliography. — Bolzenthal, *op. cit.* — *Thomsen Catalogue of Medals.* — *Catalogue Dewamin.* — *Various Sale Catalogues.*

MICHAUX, ALPHONSE (*Belg.*). Coin-engraver and Medallist, born at Brussels, 15. December 1860; pupil of the Academy of Fine Arts of that city. In 1895 he was appointed Chief-engraver (Chef de la fabrication des coins monétaires) at the Brussels Mint, but had been connected with the Mint since 1878.

By him are the dies of a certain number of Belgian coins, amongst which I may mention the new Nickel 10 and 5 Centimes pieces of



Nickel 10 Centimes, 1904.

Belgium, with holes in centre (*one illustrated*); also the Nickel 10 and 5 Centime pieces with the effigy of the Grand Duke of Luxemburg, etc.; — Roumanian 20, 10 and 5 Bani pieces; — 2 and 1 Shahi pieces of Persia, etc.

The best known medals by this artist are : Commemorative medal of the Shah's Visit to the Mint of Brussels, 1900; — 50th Anniversary of the Marriage of the Grand Duke of Luxemburg, 1901; — Centenary of the College of Luxemburg, 1903; — Ticket (Jeton de présence) of the Royal Numismatic Society of Belgium,

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with portrait of Renier Chalon; — Death of King Charles XV. of Sweden, 1873 (signed : **R. MICHAUX**, and probably the work of Michaux's father); — Birth of the XX. Century, 1902 (for which medal the artist obtained the first Award); — J. S. Stas, 1891 (after L. Wiener); — Medal of the Universal Exhibition at Antwerp, 1894; — Centenary of the Republic of Haïti; — Prize Medal, 1905; — 40th Anniversary of the Reign of Carol I. of Roumania, 100 Lei pice, 1866-1906.

Laureate of the Competition for Medal-engraving, which was opened in 1902 by the Royal Academy of Belgium, Michaux has been entrusted by his government with the engraving of the Jeton struck on the occasion of the Opening of the Universal Exhibition at Liège in 1905.

BIBLIOGRAPHY. — *Information kindly supplied by M. Alphonse de Witte. — Revue belge de numismatique.*

MICHAUX, ROBERT (*Belg.*). Engraver and Medallist, born at Brussels, 30. June 1824, died there 6. June 1901. Pupil of Hart. He is the father of Alphonse Michaux, the present Mint-engraver at Brussels. This Die-sinker's signature occurs on a medal commemorating the Death of King Charles XV. of Sweden, and struck at Brussels in 1873, on commission for a Swedish firm of publishers. By the same artist is a Portrait-medal of Lagerberg, the well-known Swedish numismatist, dated 1872, and the Inauguration of the Railway from Warsaw to Bromberg, 1862, &c.

MICHE. M. Signature mentioned by Ammon. It is that of the Florentine Medallist, **MICHELE MAZZAFIRRI** (*q. v.*).

MICHEL (*French*). Gem-engraver of the second half of the eighteenth century. His signature : **MICHEL** occurs on a gem, described by Raspe, Silenus in a car led by three Cupids. He was a pupil of Jacques Guay.

MICHEL (*Germ.*). Mint-master at Würzburg, 1496.

MICHEL (*Germ.*). Goldsmith, and Warden of the Mint at Neuötting, 1458.

MICHEL (probably **MICHEL CHUNTER**). (*Austr.*). Moneyer at Vienna, 28. August 1369 to 27. May 1379. On a Mint document of 1376, mentioned by Luschin von Ebengreuth, we find the following entry : " Oswaldus et Michel, fratres monetarii dicti Chunter. "

BIBLIOGRAPHY. — Luschin von Ebengreuth, *Wiens Münzwesen*, &c.

MICHEL, CLAUDE (*French*). Appointed Mint-engraver at Montpellier on 19. January 1541 (1542)—1547.

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MICHEL DER GEWCHRAMER (*Austr.*). Mint master at Vienna, 1384-1395.

MICHEL, GEORGES CHARLES PROSPER (*French*). Contemporary Gem-engraver, born at Rouen; pupil of Amable Simon. By him are the following works : 1879. St. George spearing the Dragon, sard ; — Ariadne, sard; — 1880. The Archangel Michael crushing Satan, amethyst; — 1881. Oedipus divining the secret of the Sphinx, sard cameo; — The Secret from on high, after Moulin, sard cameo; — Head of Ariadne, sard cameo ; — 1882. Portrait of Jules Grévy, sard intaglio; — 1883. Zéphyr, after Proud'hon, cameo-intaglio; — Herakles infant crushing serpents, cameo-intaglio in sard, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon*, &c.

MICHEL, GUSTAVE (*French*). Contemporary Sculptor and Medallist, born at Paris ; pupil of Jouffroy. I have noted the following medallic productions by this artist : 1893. Portrait-medallion of Victor Hugo ; — 1896. Various models intended for medals; — 1898. Medal of the " Société historique d'Auteuil et de Passy ", 59 mill. (reproduced in *Médailleurs contemporains*, Pl. 30); — 1902. Medal of the " Société populaire des Beaux-Arts "; — 1904. Various Portrait-medallions &c. (amongst others, those of M. & M^me^ Henri Brisson-Landois).

MICHEL, JEAN MARIE (*French*). Contemporary Sculptor, born at Paris; pupil of J. Casin. By him are also various Portrait-medallions and Medals, some of which have been exhibited at the Salon, since 1883. One of the best known is the Medal of the "Orphelinat des Arts ".

MICHEL-LANGELIER, M^me^ LOUISE (*French*). Contemporary Sculptor, born at Paris; pupil of G. Michel, and author of various Portrait-medallions. One of these " Ma petite Madeleine " was exhibited at the Salon in 1883.

MICHELASSI, ENRICO (*Ital.*). Contemporary Sculptor of Florence, who modelled a Portrait-medal of Verdi, cast in bronze by the founder Niccoli Giulio, 1905. The originator of this medal is Arturo Spigardi, the well-known numismatist.

MICHELE, ANDREA CIONE DI, surnamed **VERROCCHIO**, *q. v. infrà*.

MICHELET, FIRMIN MARCELIN (*French*). Contemporary Sculptor and Medallist, born at Tarbes (Hautes-Pyrénées); pupil of Falguière, Mercié, Henri Dubois, and Th. Rivière.

By him are the following medallic productions : 1903. Official Medal of the Exhibition of the Republic of Ecuador, 1900; —

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Portrait-medallion of M. V. M. Rendon, Commissioner-general of the Republic of Ecuador; — Various medals (6); — 1904. Frame containing seven Portrait-medallions and Medals.

MICHELFELDER, CONRAD (*Austr.*). Mint-engraver at the " small Mint " of Hall in Tyrol, 1482-1484, under the Archduke Sigismund (1475-1496). By him is a Tyrolian Pfundner (℞. * GROSSVS :·: COMITIS :·: TIROLIS).

MICHELIN, THÉODORE (*French*). Issuer of Patterns for the subsidiary coinage of France, 1888-89. They consisted in perforated nickel pieces of the values of 20, 10 and 5 centimes, representing Commerce and Industry, and are illustrated in Dewamin, *Cent ans de numismatique française*, I, p. 95.

MICHELINO (*Ital.*). Gem-engraver of the sixteenth century, who resided at Rome, was a contemporary of Pier Maria da Pescia, and worked for Pope Leo X. (1513-1523). Mariette says : " Il mettait, à ce qu'on assure, beaucoup de délicatesse dans son travail ".

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872.

MICHELINO, L. (*French*). Sculptor, and Gem-engraver of the nineteenth century, born at Rome, but naturalized a Frenchman; pupil of Giuseppe Girometti. At the Salon of 1855 he exhibited seven cameos : Force conquered by Cleverness; — Jupiter and Leda; — Portrait of M. Michelini; — Four other portraits.

MICHELL, GEORG (*Germ.*). Mint-master at Michelstadt (Erbach), 1570.

MICHELOZZO, MICHELOZZI (*Ital.*). Florentine Sculptor and Architect, born in 1391, died in 1462. Vasari in his description of the pictures in the Palazzo Vecchio, says, speaking of the portrait of Santi Bentivoglio : "I have made it after the medal from the hand of Michelozzo Michelozzi. This medal has not come down to us. But Armand, and after him, Heiss have ascribed to Michelozzo, a medal of Cosimo the Elder (*illustrated*), formerly attributed to Pisanello, and now given to Niccolo Fiorentino, by C. von Fabriczy, and according to the more recent authorities, Michelozzo's name should thus be erased from the list of Italian medallists.

" Vasari speaks — not in the biography of the master, but elsewhere incidentally—of Michelozzo, the celebrated Director of Works at the Court of the Medici and Sculptor in bronze and marble, as the author of a medal, no longer extant, of Santi Bentivoglio of the year 1445. Three pages further on (Vol. VIII, p. 99), however, where he enumerates the works done by the artist for Cosimo de' Medici, he mentions no medal of the latter among them, although

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had a work of the kind been forthcoming the passage would have demanded its notice. Nevertheless, on the strength of Vasari's vague



Medal of Cosimo de' Medici.

statements, and in consideration of the close relations that existed

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between Michelozzo and Cosimo the Elder, it is believed that the medal of Cosimo, which has come down to us in four slightly different variants, is to be attributed to him. The attribution dates back to the Weimar dilettanti, who ascribed the fourth variant to Michelozzo, while for the first they actually adduce the name of Donatello. From them it would appear Armand and Heiss inherited the attribution (which they extend to all the four replicas) while Friedländer explains them as works of Niccolò Fiorentino. In any case, this view has more probability in its favour than that of the French savants. The delicate individualisation in the portrait does not correspond to the rude provincial manner of Michelozzo, nor even does the Florentia on the reverse reveal anything of the conspicuous manner in which in his statues he strove to imitate the antique; but apart from this the latter theory is opposed by chronological considerations. Since Cosimo died on August 1st, 1464, and only received the title P(ater) P(atriae) accorded him on the medal after his death, *i. e.* on March 16th, 1465 (Friedländer incorrectly gives March 16th, 1464), it follows that the medal cannot have been produced previous to this date. On the other hand the accurate reproduction of it in a miniature in the title of a Codex of the Laurentiana, dedicated to Piero Medici, shows that it must have existed as early as 1469, the year of Piero's death. " We know however, that Michelozzo was absent in Milan, Ragusa, and Schio from 1462 onwards, and it appears improbable that even had they waited until the return of the master (in 1466 at the earliest) the Medici would have entrusted the commission to a man of seventy, when Florence already possessed a series of approved medallists. As regards the medal itself, however, we cannot better, characterise its artistic value than in Goethe's words: " The work is quite extraordinarily masterly and bold; at the first glance, it is true, the portrait seems sketchy and hastily designed; on closer inspection, however, it is wonderfully ingenious, full of meaning and complete in every part ". (Cornelius von Fabriczy, *Italian Medals*; translation by Mrs Gustavus W. Hamilton, 1904, p. 115 sqq.).

Michelozzo assisted Donato in the execution of the noble monument in the Florentine Baptistry to Pope John XXIII, who died in 1415.

To Michelozzo Dr W. Bode ascribes two Plaques in high relief: Madonna, half-length; 8,8×5, 6; — Madonna between worshipping Genii; 18, 5×10, 2 (*Die italienischen Bronzen*, Berlin, 1904).

MICHIEL, PIERRE (*Belg.*). Mint-master at Bruges in conjunction with Mathieu de Tilly, from 20. November 1493 to 14. May 1496.

MICHIELS, JEAN (*Belg.*). Mint-master at Maestricht, *circ.* 1418, under John IV. of Luxembourg.

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MICHL (*Bohem.*). Mint-master at Eger, 1492.

MIDDELTHUN (*Norw.*). Mint-engraver and Medallist at Kongsberg (Norway), under Charles XIV. John of Sweden, 1818-1844. His signature : **M** occurs on the following medals, &c. : Coronation of King Charles XIV. John at Throndhjem, 7. September 1818; — Medal of Merit, with King's bust (100 specimens struck at the Kongsberg mint in 1821); — Medal for Cadets, with King's bust (signed : **MIDDELTHUN F.**).

A Thaler of Charles XIV. John, dated 1819, bears also his initial.

BIBLIOGRAPHY. — Hildebrand, *op. cit.*

MIDDLEMASS, W. (*Brit.*). Mint-master at Madras, from March 1839 to February 1840, and again from January to February 1842.

MIDDLETON, SIR HUGH (*Brit.*). Owner of silver mines in Wales, in the neighbourhood of Aberystwith, *circ.* 1621. The silver extracted there was sent to the Tower to be coined, where it was distinguished by being marked with the Prince of Wales' plumes over the shield on the reverse. There are Crowns, Half-crowns and Shillings of James I. of this issue.

BIBLIOGRAPHY. — Hawkins, *op. cit.*

MIDIAS. Fictitious signature, which King mentions as occurring on a cameo of the Caylus collection, representing a Griffin and Serpent.

MIÉDAN, LOUIS LÉOPOLD AMÉDÉE (*French*). Contemporary Sculptor, born at Châtillon-sur-Seine (Côte-d'Or); pupil of the École des Arts décoratifs, Paris.

At the Salon of 1883 he exhibited two bronze Portrait-medallions : M. Boissy d'Anglas, deputy ; — M. P***.

MIEDEMA (*Dutch.*). Contemporary Sculptor and Medallist, who has worked occasionally for the Die-sinking establishment of Begeer at Utrecht. His signature occurs amongst others on a Prize Medal, inscribed : **HONOR**, reproduced in R. Marx, *Médailleurs modernes en France et à l'Étranger*, Pl. 31.

MIER, H. (*Germ.*). According to Ammon, this signature occurs on a Portrait-medal of the celebrated physician Balthasar Bekker, 1692 (*Vide* Köhlers Münzbel, P. VIII, 345).

MIGNOT, PHILIPPE or **PHILIBERT** (*French*). Goldsmith, and Engraver, at Paris, *circ.* 1674-1683.

MIJAREZ, ALBERTO PAREJA DE (*Chilian*). Contemporary Sculptor, born at Lima, pupil of Falguière. At the Universal Exposition of

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1900 he exhibited some Portrait-medallions, Busts of Francisco Pizarro, and Isabel la Catolica; also a Bas-relief with two medallions, &c.

MILANO, PIETRO DA (*Ital.*). Milanese Sculptor and Medallist, who flourished *circ.* 1450-1473. H. de La Tour has established that this artist is the same person as **PIETRO DI GIOVANNI DA VARESE** or **DA COMO**, nephew of Baltramo di Martino da Varese, sculptor and architect.



Cameo of king René of Naples.
(British Museum.)

Pietro da Milano, whose name occurs also as **PIETRO DE MARTINO DA MILANO**, or **PETRUS DE MEDIOLANO**, was engaged in the service of king René of Anjou, at about the same time as Francesco Laurana (1430-1501). He modelled and cast six Portrait-medals of his Patron and members of the Royal family; these are all signed: **OPVS.PETRI.DE.MEDIOLANO**. — René of Anjou, king of Naples, and Jeanne de Laval, his consort, 1462; obv. Jugate busts to r. Rℒ. King René seated amidst various personages in front of a public building; diam. 104 mill. (*illustrated*); — René of Anjou, 1461; obv. RENATVS.DEI.GRACIA etc.; Rℒ. MCCCCLXI.OPVS. PETRVS.DE.MEDIOLANO. — R.I. — EN.VN. Within laurel-wreath, a purse suspended from four strings; diam. 84 mill. (*illustrated*); — Margaret of Anjou, daughter of René, and consort of Henry VI. of England; obv. SAGAX.IMBVTA etc. Bust to r.; Rℒ. PRVDENTIA EST.SVPER.ONIA.VIRTVS. — OPVS. PETRI.DE MEDIOLANO Prudence standing to r., holding stick around which a serpent is entwined, and in the left a mirror; diam. 86 mill. (*illustrated*); — Ferry II. of Lorraine, count of Vaudemont, and son-in-law of king René; obv. FEDERICVS.D.LOTORINGIA . COMES . VAULDEMONTIS . SENESCALLVS. PROVINCIE. — OPVS.PETRI.DE.MEDIOLANO. Bust to r.; Rℒ. The Count on horseback; diam. 80 mill.; — René of Anjou, Portrait-medallion, uniface, with bust to l., and legend: HIC. RENATS. LIVS.REGVM.SCICILIE . AVDIACIOR . AVO · ET . CETERA;

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diam. 86 mill.; — Another, Portrait-medallion, uniface, with bust to r., and legend: RENATVS. DEI. GRACIA. IHERVSALEM. ET. SICILIE. REX. ET. CETERA; diam. 90 mill.



Medal of René of Anjou and his consort, 1462.

Bolzenthal adds to the above a Portrait-medal of Pope Sixtus IV., dated 1472, of which however no specimen has come down to us, and Friedländer doubts the accuracy of the statement.

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Medal of René of Anjou, 1461.

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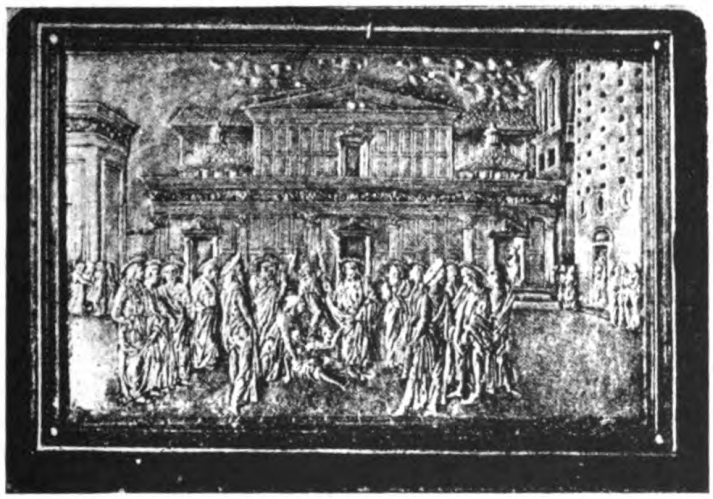
Margaret of Anjou.

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Pietro da Milano, says Maxe-Werly, followed king René in the Barrois, and made a stay in 1463 at Bar-le-Duc, where he was engaged in sculpture work for the church of Saint-Maxe and for the castle.

This artist is the author of the triumphal arch of Castel Nuovo, one of the noblest monuments of the Renaissance at Naples, which was begun in 1455 by king Alfonso to commemorate his capture of the city, and completed under his successor.

All Pietro da Milano's medals are modelled and cast. They do not rank amongst the best Renaissance works of the kind, but they have assuredly their distinct merit. Friedländer has accused the artist of servile imitation and, commenting on the reverses of his medals, he sums up by the statement that " they likewise lack in



Plaquette attributed to Pietro da Milano.

beauty and show a departure from the noble simplicity of Italian medals. " M. de la Tour in his monograph, " Pietro da Milano", 1893, has endeavoured and succeeded to prove that the artist had a style of his own and that he is worthy of a better notice. " Les médailles de Pierre de Milan, " says he, " furent exécutées probablement à la Cour du roi René, les unes en Provence et les autres en Touraine. Elles sont, avec quelques-unes de celles de Laurana, les premières pièces à portrait modelées en France, et certainement les premiers monuments à date certaine exécutés dans notre pays par des sculpteurs italiens, à ce moment où la gravure en médaille se confine chez nous dans la servile imitation des monnaies. A la mâle beauté de l'œuvre et à sa nouveauté, on peut juger de l'influence que Pierre de Milan a pu exercer dans notre pays. " In

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another place the same writer comments further : " Pierre de Milan, cela est certain, ne cherche pas à embellir son modèle, et il voit la nature telle quelle ; mais il la rend largement, puissamment, et il sait animer son œuvre d'un souffle de vie. Il veut être exact et son ébauchoir va jusqu'à préciser un petit détail, une verrue, sur cette face courtaude du bon roi René ; mais il sait admirablement subordonner le détail à l'ensemble ; cet esprit pénétrant s'entend merveilleusement à dégager les traits individuels et les plus caractéristiques. Passionné de la vérité, amoureux de la vie, il ne tombera jamais dans la mièvrerie, et si la facture paraît parfois d'une énergie un peu farouche, elle reste toujours aisée, souple, vibrante et fière. Et quelle habileté dans la disposition des silhouettes et des lignes, dans l'arrangement des détails du costume ! "

" Un autre monument d'orfèvrerie dont nous voulons parler nous transporte à plus de trois siècles, en pleine Renaissance italienne. C'est une *plaquette d'argent ciselé*, don généreux de M. Alfred André, l'éminent restaurateur d'objets d'art. Elle représente sur une place entourée de palais, d'édifices à coupoles, un Miracle du Christ debout devant un paralytique. Nous connaissons de cette plaquette d'argent, un double en plaquette de bronze (collection Gustave Dreyfus), dont s'occupèrent, en ignorant la première, MM. Eugène Muntz et Émile Molinier. Le premier l'attribuait à Caradosso, le second à Pietro da Milano, dont il citait la médaille du roi René d'Anjou, au revers de laquelle est représenté un édifice religieux assez analogue à celui de la plaquette. Il est vrai que, dans une médaille de Caradosso, celle de Bramante, un édifice du même genre est représenté, qui est peut-être, comme dans la plaquette, Saint-Pierre, de Rome; mais il apparaît surmonté d'une coupole qui n'existe pas dans la plaquette. On en pourrait déduire que Caradosso connut l'édifice dans un état d'achèvement que n'aurait pas connu l'artiste de la plaquette. L'attribution qu'en fit à Pietro da Milano M. Émile Molinier me paraît donc des plus plausibles. L'état dans lequel se trouve cette plaquette d'argent, si finement et si délicatement ciselée me semble provisoire. Était-elle préparée pour recevoir une application d'émail translucide qu'elle n'a jamais reçue, et pour prendre place ensuite dans un encadrement très riche en or, peut-être plaque de reliure, où des médaillons d'émaux translucides auraient augmenté encore la beauté de l'objet?" (Gaston Migeon, *Les Arts*, Mars 1906).

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — N. Rondot et H. De La Tour, *op. cit.* — Armand, *op. cit.* — Heiss, *op. cit.* — Friedländer, *op. cit.* — C. von Fabriczy, *op. cit.* — E. Müntz, *Les Arts à la Cour des Papes* (1498-1503). — H. de la Tour, *Pietro da Milano*, Revue numismatique, 1893, pp. 85-110. — I. B. Supino, *op. cit.* — Maxe-Werly, *Un sculpteur italien à Bar-le-Duc, en 1463.*

MILANO, AMADEO DA (*Ital.*). Goldsmith, and Medallist, who died in 1483 ; probably the same person as **AMADIO D'ANTONIO AMADIO DA**

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CASTRONAGO, and the father of Pietro da Milano. Citadella states that he was Engraver of coins to the Este family at Ferrara.

Two medals are preserved of this artist; the one bears a Portrait of Lionello d'Este; Rℒ. Lynx; and the other that of Borso d'Este; Rℒ. Leda and the swan. They are both signed : **AMAD. MEDIOLAN. ARIFEX. FECIT.** The obverses of these two medals were used in the sixteenth century with reverses by various artists.

Heiss reproduces two youthful portraits of Borso, from the Vallardi collection, which appear to be studies made by Amadeo for his medal of the young Prince.

" Amadeo da Milano ", says C. von Fabriczy, " who was especially esteemed as a goldsmith, betrays himself as such by a strong relief, by the elegant, almost timid, treatment and careful chasing in the medals which he made of Lionello and Borso d'Este in the forties. On the reverse of one of the Lionello medals, like Baroncelli, he copies Pisanello; while the reverse of his second medal, with the Leda and the swan, is a naïvely conceived, but skilfully composed circular design ". This Reverse is however considered to be of later date than the obverse by most authorities (*Vide* Note of G. F. Hill).

Mr Max Rosenheim possesses information which might lead to the attribution of the well-known Niccolo d'Este medal, formerly ascribed to Pisanello, and other artists, to Amadeo da Milano.

BIBLIOGRAPHY. — Armand, *op. cit.* — Heiss, *op. cit.* — C. von Fabriczy, *op. cit.*

MILANO, LEONARDO DA. *Vide* **LEONARDO DA VINCI.**

MILAN, PIERRE. *Vide* **MILLAN.**

MILANESE, AMEDEO *Vide* **MILANO, AMADEO DA.**

MILESIUS. Probably a fictitious signature on a gem of the Bracci collection representing Apollo seated before a tripod. *Vide* King, *op. cit.*, p. 221.

MILIANO. *Vide* **EMILIANO ORSINI** *infra*. Engraver of coins at Fuligno, *circ.* 1460-1487.

MILIC, NIKL (*Bohem.*). Goldsmith, and Mint-engraver at Joachimsthal, 1545-1573; he also engraved coin-dies for the Mint of Prague, *circ.* 1568. The first mention of his name occurs in 1540 when he is named amongst the town councillors of Thal. His medallic productions are numerous and remind one of the later works of the artist who signs **G.W.** The Vienna Mint Museum preserves several dies by this Master. By him is a Portrait-medal of the Mint-master Sebastian von Weitmühle, executed in 1542-43, and various religious medals with obv. SALVATOR MVNDI CHRISTI MISERER.

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Bust of Christ, and Rℒ. AGNVS DEI QVI TOLLIT PCTA MVNDI Paschal Lamb; one is dated 1569; — Christmas Presentation Medal, obv. PARWL.NATVS.EST.NOBIS.NOMINE.IESVS. Birth of Christ; Rℒ. AGNVS.DEI.&c. Paschal Lamb; — Another, with legends in German: EIN.KIND.IST.VNS.GEBORN,&c. Bust of the prophet Isaiah; Rℒ. HIE.FRID.HEIL.VND.SELIKEIT (*sic*) Infant Christ and serpent; — Medal on the Creation and Redemption, obv. GOT SCHAFT DIE WELT &c.; Rℒ. DASITS (*sic*) GOTTES LAMB &c. Other religious medals of the same period may be by Nikl Milic, but it is impossible to identify them. The Quarter Thalers of Ferdinand, 1560, struck at Joachimsthal, were no doubt engraved by him.

BIBLIOGRAPHY. — Fiala, *op. cit.* — *Katalog der Münzen- und Medaillen-Stempel Sammlung des K. K. Hauptmünzamtes in Wien*, 1902. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900.

MILIC, WOLF (*Bohem.*). Goldsmith, and Mint engraver at Joachimsthal, *circ.* 1539-1545. He was the father of Nikl (or Niklaus) Milic (Militz).

MILLAN, PIERRE (*French*). Engraver at the Nesle Mint, Paris, 1551; assistant to Marc Béchot.

MILLAUER, GEORG (*Germ.*). Mint-master at Munich, 1849-1871.

MILLE, LAMBERT (*Belg.*). Mint-master at Bruges, *circ.* 1750; again from 10. November 1752 to 28. February 1753.

MILLEMERCES, MOÏSE (*French*). Mint-master at Bourg St. Maurice, 1278.

MILLER (*Brit.*). Die-sinker of the latter end of the eighteenth century. I have noticed his signature on a silver Portrait-Jeton of George III., 1794.

MILLER (*Germ.*). Mint-master at Schrattenhofen (Oettingen), 1622.

MILLER, CHRISTIAN ERNEST. *Vide* **MÜLLER; C.E.** *infra.*

MILLER, CONSTANTIN (*Austr.*) "Kunstmeister" at the Mint of Hall, *circ.* 1554.

MILLER, FRANZ (*Austr.*). Pupil at the School of Engraving of the Vienna Mint, 1784-1789.

MILLER, JAMES (*Brit.*). Mint-master at Calcutta, 20. August 1792 to 1799.

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MILLER, JOHANN. *Vide* **JOACHIM MÜLLER** *infra.*

MILLER, MICHAEL (*Austr.*). Mint-engraver at Gratz, end of the seventeenth and early part of the eighteenth century, *circ.* 1686-1729. He also cut dies for the Mint of St. Veit. On 16. April 1712, when his petition for a rise of salary was dismissed, he was still in office.

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten* &c.

MILLER, PHILIPP HEINRICH. *Vide* **MÜLLER, P. H.** *infra.*

MILLER, ULRICH (*Germ.*). Mint-warden to the Suabian circle, 1677.

MILLET (*French*). Mint-engraver at Bayonne, 1670-1672; he was nominated, in succession to Léon Boisnet, by the officers of that Mint, but the Cour des monnaies did not confirm his nomination.

MILLET, JEAN LOUIS (*French*). Mint-engraver at Montpellier, 1775.

MILLET, LOUIS (*French*). Mint-engraver at Bayonne, *circ.* 1599-1648.

MILLET DE MARCILLY, ÉDOUARD FRANÇOIS (*French*). Sculptor and Medallist, born at Paris; pupil of Edouard Gustave Louis Millet, his father, and J. Lequien. By him are various Portrait-medallions, some of which have been exhibited at the Paris Salon: 1870. M^me^ P***, plaquette in bronze; — 1873. M^lle^ Jeanne P***, Æ medallion; — 1870. Commemorative medal of the Universal Exhibition of 1878; — Agricultural Prize Medal (Minerva distributing rewards); — 1891. Th. S***; — 1894. Adolphe Sax, etc.

MILLON, MARCEL VAN (*Belg.*). Mint-master at Bruges, from Easter 1472 to Easter 1474, and at Antwerp, 10. December 1474 to 1. January 1476, in conjunction with Ypol Tarrax.

MILLS, GEORGE (*Brit.*). Medallist, born in 1792 or before 28. January 1793, died at Birmingham on 28. January 1824, aged 31. "He exhibited at the Royal Academy from 1816 to 1823, and gained three gold medals from the Society of Arts. His first patron was Benjamin West, P.R.A., who pronounced him the first Medallist in England, and to whose memory Mills dedicated a portrait-medal. He was never employed at the Royal Mint, but engraved for James Mudie a silver pattern Crown of George III., and a pattern Crown (in gold and silver) of George IV., published by Whiteaves (*illustrated*). These patterns show little decorative taste." (W. Wroth, *George Mills*, Dict. of National Biography, XXXVII, 444).

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The following are the best known productions by this artist:

Coins. *George III.*, Pattern Crown, undated; obv. Laur. bust to r.; initials: *J.M.D.* and *F.W.F.* below; ℞. Four shields arranged crosswise (Spink's *Catalogue of the Montagu Collection*, n° 604); — Pattern Hanoverian Pistole, undated, Æ (formerly in the Murdoch



George IV., Pattern Crown, by Mills.

collection); — Pattern Guinea (obv. only), undated; Laur. bust to r.; MILLS on truncation (Mont., n° 811); — Pattern Guinea, undated; obv. as last, with a large C beneath bust; ℞. MAGNÆ BRITANNIÆ REX FIDIE (*sic*) DEFENSOR. Crowned square-topped shield (Mont., n° 812); — *George IV.*, Pattern Crown, known as the Whiteaves Crown, 1820; signed: **MILLS F.** beneath bust (Mont. n° 948); — Another, a variety, with **G MILLS F.** on truncation, and neck of George IV. bare; — Pattern Crown or Half Crown, undated, with ℞. copied from that of Mills' crown of 1820, etc.

Medals. The medals enumerated here are described in chronological order, but several of them, especially the earlier ones, were engraved at a later period, and belong to Mudie's series of National medals. 1797. Admiral Earl St. Vincent (℞. by Brenet); — 1799. Admiral Sir S. Smith (℞. Acre defended, by Brenet); — 1804. Settlement of the British at Bombay (obv. by Droz); — 1809. Death of Lieut. General Sir John Moore, at Corunna; — Arthur, Duke of Wellington (℞. Battle of Talavera, by Lafitte); — 1812. Rowland, Viscount Hill, Capture of the Forts of Almarez, 15. May 1812; — Lieut. General Sir Thomas Picton; ℞. Badajoz; — 1813. Wellington (℞. Battle of Vittoria, by Lefèvre); — Lieut. General Lord Lynedoch (obv. by Rouw; ℞. Reduction of San Sebastian, by Mills); — 1814. George, Prince Regent (obv. signed: **G MILLS F.** ℞. England gives peace to the world, by Dubois); — Another (℞. Treaties of Paris, by Brenet); — 1815. Lord Hill, his Victories

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in Spain commemorated ; — Henry William, Marquis of Anglesey (Rv. Charge of the Second Brigade at Waterloo, by Depaulis) ; — Napoleon I. at St. Helena; — 1817. Death of Princess Charlotte, 6. November 1817 (obv. by Webb); — Admiral Sir J. T. Duck-



Battle of Talavera, 1809.

worth, Bart. G. C. B. ; — 1818. Lord Brougham, Westmoreland County election ; — 1819. Death of James Watt ; — Memorial Medal of Sir Henry Englefield (in two sizes ; struck in imitation of



Queen Caroline.

a Greek coin) ; — 1822. Medal of the Astronomical Society, with bust of Sir Isaac Newton ; — Queen Caroline (modelled from life, by P. Rouw).

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By Mills are also: Rℒ. of Wyon's medal on the Visit of George IV. to Ireland, 1821; — Benjamin West (1820?); — Lismore School Medal; — Prize Medal of the Cardiganshire Agricultural Society (signed: G. **MILLS** C), with portrait of Thomas Johnes of Hafod.

Mills was employed at the Soho Mint after Küchler's departure, and it was while there that he executed the large Portrait-medallion of James Watt.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Redgrave, *Dictionary of Artists.* — Crowther, *English Pattern Coins.* — Cochran Patrick, *Catalogue of Scottish Medals.* — Grueber, *English Personal Medals.* — Grueber, *Brit. Museum Guide to English Medals.* — Hawkins, Franks and Grueber, *Medallic Illustrations* &c. — W. Frazer, *Medallists of Ireland.* — *Gentleman's Magazine*, 1824. — *Catalogue of Mudie's Series of National Medals.* — *Numismatic Chronicle*, 1887-1892. — *Revue de la numismatique belge*, 1891, p. 586. — *Information kindly supplied by Mr. R.D. Roberts of Cardigan.*

MILON, IO. V. *Vide* **GIOVANNI V. MELONE** *supra.* Medallist of the second half of the sixteenth century.

MILTON, JOHN (*Brit.*). Medallist and Gem-engraver of the second half of the eighteenth century, who worked from about 1760 to 1802, and died on 10. February 1805. From 1789 to 1798 he was an assistant Engraver at the Royal Mint, and was also Medallist to the Prince of Wales (George IV.). He was elected a fellow of the Society of Antiquaries, 24. May 1792, and exhibited at the Royal Academy from 1785 to 1802. His coins and medals were sold by Leigh and Sotheby, 30. May 1805 (cfr. *Sale Catalogue*).

"At the close of the eighteenth century", says Mr. Wroth, "Milton executed dies of provincial tokens, all of which are creditable works of their kind." His usual signature is **J. MILTON.** One of his pupils was George Valentin Bauert, of Altona; a Portrait-medal of Robert Walpole was executed by the two in conjunction.

The following are Milton's best known productions: —

COINS. Anglesey, Penny, undated (Pye, Pl. I, 1, with Druid's head); — Barbadoes, Penny, and Halfpenny, 1788 (some varieties signed: **J. MILTON F.**; or M.; others unsigned), and 1792; — Cambridge, Penny, undated (Rℒ. DAVID HOOD, etc.); — Hackney, Halfpenny, 1795 (with View of Hackney Church) and Penny, 1796 (signed: *J. Milton F.* on obv. and **I M** on Rℒ.; this piece was not intended for a token, but for a medal) [The issuer of these Hackney tokens, D. A. Rebello, was a coin collector]; — Hereford, Penny, 1796 (2 var., Pye, Pl. 22, 9 and 10); — Ipswich, Conder's Penny Tokens, 1795 and 1796 (3 var., all three with head of Cardinal Wolsey), 1797 (View of Ipswich Town-Hall on obv., by Jacobs); — Isle of Man, Penny and Halfpenny, 1786; — London, Penny, 1803 (issued by Robert Orchard, and signed **MILTON F.**); and Farthing, 1804; — Richardson's Halfpenny, 1795;

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— Young's Penny and Halfpenny, 1798; — Unfinished Token, with inscription on ex. of Rℒ. : MILTON MEDALLIST | SEALS COINS &c. | 1799 (known as Milton's Token); — Richardson's Lottery Tokens, London; — Swanage, Twopence, 1785; — Scottish Pattern coins with head of Prince George, executed for Colonel Fullerton, 1799, and comprizing: Two Shillings and Sixpence (*Al*, *AR*, *Æ* and white metal, signed: *Milton*), One Shilling and Sixpence (4 var., *Al*, *AR*, *Æ* and white metal, signed: *Milton F.* or M.), Shilling (*Al*, *AR*, *Æ* and white metal), Sixpence (*Al*, *AR*, *Æ* and white metal, signed M under the bust) [Sharp says: "The dies for this rare token were made for Colonel Fullerton (*Vide* Vol, II, p. 170) afterwards Governor of Trinidad, under the direction of Mr. Young; the object not being mentioned at the time by Colonel Fullerton, but it afterwards appeared the coins were intended for circulation as shilling tokens in Scotland, the sanction of the Prince of Wales having been previously obtained. The late Sir Joseph Banks happening to see the dies, whilst in the possession



Barbadoes Penny, 1788, signed: J. MILTON F.

of Milton, was so struck by the resemblance of the design to the national silver coin, and the illegality of the Royal Arms being thus assumed by the Prince upon a piece intended to be current, that he cautioned the artist against further proceeding, since he might be liable to a charge little short of High Treason. In consequence, the project was abandoned, only a few proofs being struck, and those in copper," and Sir George Chetwynd, quoting this, states: "for the same purpose dies were prepared for the striking of shillings smaller than those for the halfpenny, which they resemble in every other respect, except the legend of the reverses. A few pieces were struck in silver for presents. Dies were also prepared for Halfcrowns and Sixpences exactly like the Halfpenny, size only excepted. It does not appear that any impressions, except a very few in soft metal, were taken off at the time; but afterwards there were some struck in silver from the dies which were in Mr. Young's possession."

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The specimens in gold, and many of those in other metals which are in the market, are restrikes]; — Wroxham (Norfolk), Threepence, 1797, etc. There is also a Pattern Guinea of George III., dated 1798.

MEDALS. Prize Medal of Winchester College, with bust of William of Wykeham; — Sir Edmund Godfrey, 1678 (a copy of Bower's medal); — Matthew Prior, † 18. September 1721 (one of



George III., Thanksgiving Service at St. Paul's, 1797.

the earliest of Milton's works); — Robert Walpole, Earl of Oxford, 1744 (signed: I. M. F. MINT on Rv.; obv. by Georg Valentin Bauert,



The "Hu Gadaru" Welsh Medal.

pupil of Milton); — Prize Medal of the London Medical Lyceum (with busts of John Hunter and George Fordyce), 1785; — Prize Medal of the Glasgow University; — George III., Thanksgiving Service at St. Paul's, for the Victory off Camperdown, 19. December

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1797 (*illustrated*) ; — Commemorative medal of the Battle of Germantown, Pennsylvania, 1777 (Reward of Merit; a rare medal reproduced in Betts, *American Medals*) ; — Death of the Duke of Bedford, 1802; — Successes of 1814, with bust of Blücher (signed: **M.**) ; — The Colgate Medal, 1795; — Thomas Howard, third Earl of Effingham, 1791 (2 var.); — Thomas Erskine and Vicary Gibbs (Trial of Hardy, Tooke, and Thelwall), 1794; — George III., Thanksgiving Service at St. Paul's for the Victory of 1. June 1794 (signed: **MILTON**); — Masonic medal for Membership (Marvin, p. 197); — Welsh Medal (legend: *Hu Gadaru yn arwam y Cymru i Ynus Prydain*); — Insanity of George III., 1789 (3 var.); — Anthony Morris Storer, 1799; — City Badge of London; — Gaming Tickets for Half-a-Crown, One Shilling, and Sixpence; — Presentation Medal of the Royal Society of London to Benjamin A. Rumford; — Medalet with bust of King and Royal arms (erroneously believed to have been intended for a Pattern Half Crown); — Royal Military Club instituted at Jamaica, by William, Duke of Clarence (afterwards William IV.), 1788 (*A* Badge and Æ); — Another, similar, with legend showing it to have been struck as a Ticket for the Strand Theatre of Varieties, etc.

On some of the medals the signature of the artist is: **I. M. F. TOWER** ; or **IMF. MINT.**

Gems & Seals, &c. Eagle tearing a serpent, yellow carnelian; — Horse galloping, the background blazoned; — Seal of the United States of America (engraved in London; St. George fighting the Dragon; legend: LET MERCY BE OVR BOAST, AND SHAME OVR ONLY FEAR; signature: **I. MILTON F.**) ; — Comedy holding a shield bearing the inscription: MILTON ENGRAVER, N° 6 QUEEN STR^T. GOLDEN SQ.; — Hetman Platoff, undated; R/. ACRI MILITIA | VEXAVIT GALLOS | EQVES METUENDUS | HASTA.

Bibliography. — W. Wroth, *John Milton*, Dict. Nat. Biog. xxxviii, 41. — Hawkins &c., *Medallic Illustrations* &c.— Pye, *Provincial Copper Coins*. — Redgrave, *Dictionary of Artists*. — James Conder, *Arrangement of Provincial Coins, Tokens, and Medalets*. — J. Atkins, *Tradesmen's Tokens of the eighteenth century*. — Sharp, *Chetwynd Collection*. — Crowther, *English Pattern Coins*. — Spink, *Catalogue of the Montagu Collection from George I. to Victoria*. — Cochran-Patrick, *Catalogue of Scottish Medals*, p. 110, pl. xxi, 3; cp. p. 115, n° 46; p. 151. — Betts, *Historical Medals of America*. — Tancred, *War Medal Record*, &c. — *Numismatic Chronicle*, 1887-1892. — Schlickeysen-Pallmann, *op. cit.*

MILNE, L^T COL. A. (*Brit.*). Officiating Mint-master at Bombay under Major B. Scott, 1895.

MILWARD, E. M. (*Brit.*). Sculptor of the second half of the nineteenth century. At the Victoria and Albert Museum, South Kensington, there is a copper Panel, inlaid in silver, representing a vase of

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flowers with two birds, which the artist exhibited at the Competition of the Society of Arts, 1864.

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum.*

MIMEREL, JACQUES (*French*). Sculptor and Architect of Lyons, *circ.* 1639-1669; born at Amiens and christened, 2. March 1614. He executed numerous works of sculpture, and was Engraver to the city of Lyons. He is the author of several Portrait-medallions and cast Medals, which are signed : **MIMEREL. F.** or **M. F.** One of these, with portrait of Louis XIV., and commemorating the Peace of the Pyrenees (signed : **M. F.**) is reproduced in A. Steyert, *Histoire de Lyon*, III, 287. The work on this medal is poor. Another, with portrait of Charles Grolier, provost of merchants at Lyons, and dated 1658, was formerly in the late Baron Pichon's collection.

As an architect, Mimerel directed the building of the Church of St. Antoine at Lyons.

By this Engraver is also a Jubilee Medal of 1666, portraying St. John the Baptist standing on obv. and Censor on altar on R℣.

BIBLIOGRAPHY. — N. Rondot, *Lalyame, Hendricy et Mimerel, sculpteurs et médailleurs à Lyon au XVII^e siècle*, 1888. — Rondot et De La Tour, *op. cit.* — Rondot, *Médailleurs lyonnais*, 1897. — S. Lami, *Dictionnaire des sculpteurs.*

MINDEL, HANS (*Dan.*). Mint-master at Malmoe, 1449.

MINERS' BANK OF SAN FRANCISCO. Issuers of a 10 Dollar piece, obv. Eagle ; R℣. Inscription.

MINEUR, FRANÇOIS ÉDOUARD (*French*). Sculptor and Medallist of the second half of the nineteenth century, born at Paris; pupil of Simon Jun, and Fauginet. Chavignerie et Auvray mention two medallic works by this artist, which were exhibited at the Salon: 1863. Model of a Portrait-medal of Beaumarchais; — 1868. Portrait-medallion of Colonel Vivien.

MINGANTI, ALESSANDRO (*Ital.*). Goldsmith and Sculptor of Bologna, second half of the sixteenth century. He collaborated in the execution of the bronze statue of Pope Gregory XIII. in the Palace at Bologna, and is named amongst medallists by Zani, *Enciclopedia metodica critico-ragionata delle belle arti*, etc., Parma, 1819-1824.

MINIEL, POLET (*French*). Engraver of Jetons at Tournay, fifteenth century. One of his jetons bears the inscription : MINIEL.POLET. LA.FET. | EST.FET.A TOVRNAI. Only very few of these early jetons bear the Engravers' names.

MINING CO. OF CINCINNATI (*Amer.*). Really : **CINCINNATI MINING & TRADING CO.** Issuers of 5 and 10 Dollar pieces, dated 1849,

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with Head of Liberty on obv. and an Eagle on Rℒ. *Vide* Scott's Catalogue, 1890.

MINHEYMER, JAN (*Hung.*). Medallist of the third quarter of the nineteenth century. About 1850 he was established at Warsaw.



Medal of the Academy of Medicine and Surgery of Warsaw.

I have only seen two medals by him, that of the Polish composer Josef Stefani, with his portrait on obv., dated 1864, and signed: **J. M.** on obv. and **JAN MINHEIJMER F.** on Rℒ. size : 37 mill., and another of

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the Academy of Medicine and Surgery of Warsaw, 1857, with portrait of Alexander III.

By him is also a medal on the Inauguration of the Railway from Warsaw to Terespol, 1866.

MINT-MASTERS. From an early period, which Mommsen dates between 104 and 89 B.C., the coinage of the Roman Republic was entrusted to three officers, who bore the title III VIR A.A.A.F.F. *Triumviri Auro Argento Aere Flando Feriundo*. These magistrates (*Mint-masters*) were invested with the supreme authority in all things that related to the fabrication of money, and superintended the work of the Monetarii (*Mint-engravers*), who formed, with their wives and their children, a large body exclusively employed



Coiner at work. — From the capital of a pillar at St Georges de Bocherville, Normandy.

as workmen, and whose position, in society, differed little from that of slaves. The *Tresviri monetales* had the privilege, in early times, of recording, by means of legends and types, facts connected with their family history. Julius Caesar added one more person to this Monetary triumvirate, who thus became IIII VIR (Quatuorviri), but Augustus again reduced the number to three, after a period of fourteen years (B.C. 47-21) during which no coins signed by regular monetary magistrates were issued. After B.C. 15, the names of the triumvirs no longer appeared on the gold and silver currency, but maintained themselves for about ten years on the bronze coin-

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age, which was instituted in this year [1]. The names of Engravers are not recorded, with very few exceptions. Under Aurelian, the

Der Müntzmeiſter.



In meiner Müntz ſchlag ich aericht/
Gute Müntz an fern vnd gewicht/
Gülden/Cron/Taler vnd Batzen/
Mit gutem preg / künſtlich zu ſchatzen/
Halb Batzen/Creutzer vnd Weiſſpfennig/
Vnd gut alt Thurnis / aller mennig
Zu gut/in recht guter Landeweruna/
Dardurch niemand geſchicht gferung.

senatorial right of issuing money was suppressed, and presumably at the same time the board of triumvirs ceased to exist, a change

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1. Hill, *Handbook of Greek and Roman Coins*, 1899.

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which appears to be connected with the revolt of the moneyers in 274 A.D. The coinage ot the gold and silver, under the Emperors, was entrusted to officials of the imperial treasury, some private slaves, or freedmen, as *Junius Thallus*, of Caligula's household, who was *superpositus auri monetae nummulariorum* under Claudius. Trajan placed the general management of the coinage in the hands of a *Procurator monetae Augusti*, under whose orders were *Dispensatores*. The workmen employed at the mint were divided into three classes : the *signatores* who engraved the coins; the *suppostores* who



Monetary Workshop under Louis XII of France.

were charged with the placing of the piece of metal between the dies; and the *malleatores* who struck the dies with the hammer.

Little is known of the social position of the moneyers after the fall of the Eastern Empire. A distinction must however be drawn between the **MONEYERS** (*Vide* Vol. II, pp. 372-4) of the Anglo-Saxons, Merovingians, &c. and the **MONNAYEURS**, **MÜNTZMEISTER**, **MINT-MASTERS** of the same and subsequent periods in various European countries. The moneyers enjoyed many ot the privileges of the *familia monetalis* of the Empire. In England and France, these

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officers of the mint were persons of rank, often of considerable wealth and importance, or selected for their integrity, but not usually possessed of technical knowledge. Some however may have been the engravers of the coins, as well as the issuers, thus the clever goldsmith Abbo of Limoges, who was moneyer at that locality. "In the earliest Saxon times", says Mr. W. J. Andrew, "the moneyer was perhaps an officer of the Crown, attendant on the King's person, and the designer of his own dies; but, as the demand for coin increased, and the mints became gradually extended throughout the country, the respective offices of designer of the coinage and of the local moneyer became separate of necessity." In the time of Edward the Confessor there were three of four hundred of them coining at one time or another in the seventy mints or so of that reign." From the time of Aethelred II., when fresh types were issued, throughout England, from time to time, their designs and types emanated from one central place, first at Winchester, and probably soon after the conquest, at London. On very few of the coins the name of the moneyer is followed by ME FECIT which might lead one to suppose that in such cases he was also the engraver.

We are very much in the dark concerning the status of the moneyers and engravers in later mediaeval times. Ruding (I, pp. 15-50) supplies us with much information in connection with the respective attributions of the Wardens and Masters of the Mint and the *Cuneators* or engravers, in this country. Their offices were quite distinct. The two first were responsible for the coinage, under the direct supervision of the King or Government; the Cuneator in chief was usually the king's goldsmith; thus Otto (or Otho) Aurifaber was the engraver of William I'.s coins, and his successors held the same office under subsequent reigns as late as Edward I.

In France, Germany, Spain, and other countries, the workmen employed at the mints formed a corporation, under the jurisdiction of the mint-masters, and enjoyed many privileges, being exempt from all kinds of taxes and from serving in time of war.

In Germany, the moneyers formed powerful corporations, the *Hausgenossen*, with the sole right of striking money and exchange. The *Müntzmeister* were responsible for the coinage under their direct control. At a later period, we find in every well-constituted Mint a *Mint-warden*, the Prince's officer entrusted with the issue of the coinage, and a *Mint-master*, who undertook to strike the coins, often at his own risk and peril, on certain conditions and subject to a royalty. In some mints, the *Mint-master* was a Die-sinker himself, usually a goldsmith, and acted also as *Engraver* of the dies.

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Blanchet [1], Babelon [2], and more recently Sir John Evans [3], have reproduced the annexed woodcut, taken from Amman's book on *Stände und Handwerker* [4], showing a Mint-master at work striking coins with a hammer.

Sir John Evans gives the following translation of the rhymes attached to the cut :

> " Good coins in my mint I strike
> In weight and metal good alike,
> Batzen, dollars, gulden, crowns
> I can strike for any towns,
> Half-batzen, kreutzers, counters small,
> Old Tournois groats — I make them all,
> So good and right that through the land
> There's no one suffers at my hand ".

In the kingdom of France, the officials of every mint consisted in the Mint-master (*Maître particulier*), two Wardens (*Gardes*), a Counter-warden (*Contre-garde*), an Assayer (*Essayeur*), and an Engraver (*Tailleur des fers*). The *Monnayeurs* were the workmen occupied with the striking of the coins. The Mint-masters-general (*Généraux maîtres*), who belonged to the Chambre des Comptes, had the superintendence over the various mints. The woodcut reproduced here from Babelon (*op. cit.*, I, 820), depicts the interior of a mint workshop at the time of Louis XII., with the furnace to left, and three workmen engaged in preparing the flans and striking the coins; in the background, the Mint-master, seated at a table, is exchanging currency for a personage standing at his side.

The organisation of mints in most European countries, England included, did not very much differ from that in France. At Vienna, the staff consisted of the *Münzmeister* or Master, *Anwalt* or Warden, both of which were appointed by the Archdukes, the *Giesser*, Founders, *Versucher*, Assayers, *Zainmeister*, Workmen engaged in rolling the metal, *Beschaumeister*, Foremen, *Schrotmeister*, Cutters, *Setzmeister*, Coiners, *Ysengraber*, Engravers (who were generally goldsmiths by trade), and *Ysenhutter*, Keepers of the dies.

At the smaller mints, the number of officials was very much reduced, and in some of them, even up to our present times, the Mint-master combined the offices of Issuer and Engraver of the coins.

MINTON, J. W. (*Brit.*). Sculptor of the second half of the nineteenth century, by whom there is a series of Portrait-medals of

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1. Blanchet, *Études de numismatique*, 1901.
2. Babelon, *Traité des monnaies grecques et romaines*, 1901.
3. Sir John Evans, *Num. Chr.*, 1904, p. 360.
4. *Eigentliche Beschreibung aller Stände auf Erden, hoher und nidriger*, etc., Frankfort-on-M., 1568.

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distinguished Englishmen. I have only come across the following medallic productions by him : Queen Victoria, Pattern Penny in bronze, 1873 (?); — Charles Dickens, Memorial, 1885 (signed on obv. **J. W. MINTON SC.**) ; — Robert Browning, &c.

MINVIELLE (*French*). Mint-engraver at Morlaas, *circ.* 1661.

MINVIELLE, HÉLÈNE (*French*). Contemporary Sculptor, born at Orleans; pupil of Lançon. At the Salon of 1890 she exhibited a Portrait-medallion, which is not the only medallic production of this artist.

MIRETTO, JEAN (*Ital.*). Mint-master at Chambéry, 1577-1580 (Perrin, *op. cit.*, p. 151).

MIRON (**ΜΙΡΩΝ**). This inscription, — which occurs on a gem in the Berlin Museum, representing Ajax, kneeling on an altar, and plunging his sword into his body, — has been added in the eighteenth century.

MIROSOWSKY VON MIROSOWIC, ULRICH SIGMUND (*Bohem.*). Mint-master at Plan, 1650-1654, under Count Francis Ernest of Schlick. His privy-mark occurs on Thalers, Groschen, &c.

MIROWICZ, LÖWE (*Germ.*) A Jew, who in 1652, was entrusted with the working of the Mint of Opeln (Silesia).

MISEREY, ALBERT ERNEST (*French*). Contemporary Sculptor, born at Ménilles (Eure); pupil of A. Gauthier and Thomas. By him are various Portrait-medallions, one of which, that of M^me^ Louis T*** was exhibited at the Salon of 1903.

MISERON *Vide* **MISSERONI**.

MISHARWY *Vide* **MISSERWY**.

MISSERONI. A family of Gem-engravers of the sixteenth and seventeenth centuries. Girolamo and Gasparo Misseroni were contemporaries of Jacopo da Trezzo, and were called from Milan to Prague in the service of the emperor Rudolph II. Their descendants Ambrogio, Alessandro, Ottavio, Dionis, and Giulio all worked for the Imperial court, and, according to Nagler, produced very fine work.

The family was originary of Milan.

The name occurs in various forms : **MISERON** ; — **MISSERONI** ; **MISURONNI**, &c.

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MISSERONI, ALESSANDRO (*Ital.*). Gem-engraver at Prague, *circ.* 1605.

MISSERONI, AMBROGIO (*Ital.*). A brother of Dionis, and Ottavio; worked in the service of the emperor Rudolph II., in the early years of the seventeenth century.

MISSERONI, DIONISIO (DIONIS, or **DENIS)** (*Ital.*). Gem-engraver to the emperor Rudolph II. at Prague, end of the sixteenth and beginning of the seventeenth century.

MISSERONI, FERDINAND EUSEBIUS (*Ital.*). Son of Dionis M.; Gem-engraver of the seventeenth century. He was raised to the nobility by the emperor Leopold I., who created him Lord of Lisom, and confirmed in his favour the privileges of his ancestors, as Engraver to the Imperial court. He was also nominated Keeper of the Imperial Cabinet of curiosities.

MISSERONI, GASPARO (*Ital.*). Gem-engraver of the second half of the sixteenth century, who with his brother Girolamo M. worked at Milan. He was a pupil of Jacopo da Trezzo, and was engaged at the Imperial court at Prague towards the latter part of his life. His name occurs in Cellini's memoirs, and a document, dated 5. May 1557, records a payment made to him for a cup in crystal.

MISSERONI, GIROLAMO (or **HIERONYMO**) (*Ital.*). Milanese Gem-engraver, who also distinguished himself in the cutting of vases in crystal, agate, and lapis-lazuli. Several of his fine works, and of those of his brother Girolamo, are preserved at the Florence Museum and in various collections at Vienna and Prague. Towards the end of the sixteenth century he settled in the Bohemian capital, and worked for the emperor Rudolph II. In the Vienna "Kunstkammer" is preserved a Beaker, four feet high, in rock crystal, by this engraver. It has been valued at £ 3000.

MISSERONI, GIULIO (*Ital.*). Gem-engraver at Prague, seventeenth century; he was called to Spain and worked there for the court of the Escurial.

MISSERONI, OTTAVIO (*Ital.*). A brother of Ambrogio and Dionis, &c.; Gem-engraver at Prague, early part of the seventeenth century; later at Madrid.

MISSERWY or **MISHARWY, JOHN** (*Brit.*). Engraver of the dies of the Testoon, second issue, 1555, of Mary, Queen of Scots; obv. ✠ MARIA DEI G SCOTOR℔·REGINA·1555. Crown above the letter M; on either side, crowned thistle; R℔. DILICIE·DNI·COR· HVMILE. Shield on cross potent. Another variety reads DILICI.

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The coin was current for 5 shillings. By Misserwy is also the Hardhead or Lion, of the same date.

In a document of 1555, we read : " JOHNE MISSARUY INGLISCHMANE. Schort thairefter thair come hame ane Inglischmane quha vpone fair promisis be moyen of cowrte was appointit maister Coinyeour and David Forrest placit to be generall (quhair of thair wes never ane befoir) quha be command of the quein regent and counsale coinyeit the peces efter following To witt



Testoon of Mary, 1555, by Misserwy.

" Thair wes coinyeit be the said Inglischman fra the xxvj of Januar 1554 to the xiiij of Februar 1555 as the buikis beiris in testanis of ix đ fyne and of wecht sex denneiris having cowrse of V s the pece — j^{c} xxx stane xij punde vij ounce xij denneiris. The fre proffitt of Ilk stain Thair wes lykwyse coinyeit be him in lyounis of a denyer fyne xxviij in the ounce of iij half pennyis Ilk pece fra the viij of Marche 1555, to the last of August immediatlie following Ixxxxiij stane vj pund v once xij deneyris The fre proffitt of Ilk stane " (Cochran Patrick, *Records of the Coinage of Scotland*, I, 98).

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MISSET, M^{me} AUGUSTINE (*French*). Contemporary Sculptor, born at Paris ; pupil of Jouffroy. By her are various Portrait-medallions, amongst others, one of a Lady, which was exhibited at the Paris Salon, 1885.

MITCHELL, F. N. (*Amer.*). Sculptor, and Medallist, of the middle years of the nineteenth century; worked at Boston. By him are the following medals : General D^{r} Joseph Warren, of Boston (4 var.) ; — United States Naval Hospital, Portsmouth, Va (or Portsmouth Yellow Fever medal); — Medal of the United States Agricultural Society, 1852; — Medal of the Maine Agricultural Society (signed on Rℒ. **F. N. & H. MITCHELL**) ; — Medal of the Sandwich Islands Agricultural Society ; — Medal of the Massachusetts Chari-

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table Mechanics' Association; — Medal of the Worcester County Mechanics' Association, 1841; — The Sargent Medal; — The W. H. Harrison Medal, 1840; — Commemorative medal of the Bunker Hill Jubilee, 1850; — International Exhibition at Philadelphia, 1876.

MITCHELL, H. (*Amer.*). Son of F. N. Mitchell, the Boston Medallist, and also a Die-sinker, whose signature I have however only seen on one medal, in conjunction with that of his father's : Prize medal of the Maine State Agricultural Society.

MITCHELL, J. (*Brit.*). Publisher of Medals, mostly engraved by Pinches. He resided in Bond. St., London. His name occurs on a Memorial medal of Wellington, 1852.

MITH. This signature occurs on the two following gems : Head of a horse, sard (Berlin); — Head of an eagle, sard (Poniatowski). Gems with those letters are usually assigned to the dactyliotheca of King Mithridates, says King, but on no sufficient grounds.

BIBLIOGRAPHY. — King, *op. cit.*

MITLETA (*Bohem.*). Mint-master or Moneyer at Prague, under Duke Boleslaus, *circ.* 1005. His name occurs on deniers of that mint and period.

MITROWSKY, JOHANN NEPOMUK, BARON VON (*Bohem.*). Mint-master general of Bohemia, 1740-1749, and re-elected again, 1749-1755.

MITTELBACH, CHRISTOPH (*Germ.*). Mint-master at Reinfeld (Schleswig-Holstein), 1620.

MITTERMAYER, JOSEF FRANZ VON WAFFENBERG (*Austr.*). Son of Matthias Mittermayer; appointed Mint-master at Vienna, 1. June 1709.

MITTERMAYER, MATTHIAS VON WAFFENBERG (*Austr.*). Mint-master at Vienna, *circ.* 1679-1705 (?); died. 22. December 1708. His initials occur on the coins issued by him, which were all engraved by the Mint-engraver, Johann Michael Hoffmann. Among these are the two commemorative Thalers of the Siege of Vienna, 1683, Double Ducat of 1682, Ducats of 1683-84, Quarter Ducat, 1694, Thalers and Sechsers, &c. A Thaler of Prince Ferdinand Wilhelm Euseb of Schwarzenberg, and consort Maria Anna, 1696, of which several varieties exist, is also signed : **MM.**; and likewise a Thaler in gold (10 Ducats) and one in silver of Prince Ferdinand von Dietrichstein Hollenburg zu Nikolsburg.

BIBLIOGRAPHY. — C. Oesterreicher, *op. cit.* — Fiala, *op. cit.* — Tobler-Meyer, *op. cit.*

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MIVELT, GEORGES (*Belg.*). Goldsmith, and Mint-engraver at Liège, appointed on 28. July 1557, by Bishop Robert de Berghes.

BIBLIOGRAPHY. — Pinchart, *Graveurs belges*, Revue de la num. belge, 1861. p. 174.

M.K. *Vide* **MARTIN KUNE**. Mint-master at Eisleben, 1560-1573.

M.K. *Vide* **MAX KIENLEN**. Mint-master at Ulm, 1635-1639.

M.K. *Vide* **MARTIN KRAFFT**. 1738-1781. Mint-engraver at Vienna, 1769; later at Milan.

MK. *Vide* **F. MATZENKOPF**. Mint-engraver and Medallist at Salzburg, *circ.* 1727-1754.

M.K. *Vide* **MARTIN KESSEL**. Mint-master at Saalfeld, 1594-1614.

M.K. *Vide* **MARCUS KOCH**. Mint-master at Koenigsberg in Prussia, 1624-1625.

M.K. *Vide* **MARCUS KOCH**. Swedish Mint-master, 1628-1663.

MK. or **MK. F.** *Vide* **J. C. MÖRIKOFER**. Swiss Medallist, died at Berne, 1790.

M.K. *Vide* **MICHAEL KLEINER**. Mint-master at St. Petersburg, 1808-1809, Kolpin, 1818 and Ischora, 1810-1811.

M.K. *Vide* **MICHAEL KUTSCHKIN**. Mint-engraver and Medallist at St. Petersburg, 1845-1872.

M.K.P. *Vide* **MICHAEL KUTSCHKIN (FECIT) (P** on Russian signatures signifies *Fecit*).

M.L. *Vide* **MAGNO LIPPI**. Mint-master at Parma, 1618.

M.L. *Vide* **MATTHIAS LAUFFER**. Counter-manufacturer at Nuremberg, 1623.

M.L. *Vide* **MATTHIAS LONGERICH**. Mint-master at Idstein (Nassau), 1692.

MNESARCHOS, ΜΝΗΣΑΡΧΟΣ (*Greek*). Son of Euphron or Euthyphron, and named as the father of Pythagoras. He is said to have been an Engraver of rings (δακτυλιογλύφος). According to some accounts, he was not of purely Greek origin, and may have belonged to the Tyrrhenians of Lemnos and Imbros. He died at the beginning of the tyranny of Polycrates, towards the middle of the sixth century B.C. (Diog. Laërt., VIII, 1). He cultivated the art of gem-engraving more for glory than for gain.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.*

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M. O. *Vide* **MARTIN OMEIS**. Medallist at Dresden; died in 1703.

MO. B. (*Ital.*). Medallist's signature, which occurs on a Portrait-piece of Pope Sixtus V.; Rℒ. PVBLICAE·COMMODITATI Bridge; struck in the sixth year of his pontificate, 1590. *Vide* **M.**, **M-B.**, **MOB.** (Armand, I, 293, 6. III, 141).

MOCCHI, LORENZO CIGLIA (*Ital.*). Sculptor and Medallist, of the end of the fifteenth century, who, according to the noteworthy



Portrait-medal of Lorenzo Ciglia Mocchi, by himself.

conjecture of G. Milanesi may be identified with the so-called MÉDAILLEUR A LA FORTUNE (*q. v.* Vol. II, 127).

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Hern von Fabriczy does not pronounce against this attribution, which appears quite reasonable, as the medal of Lorenzo Ciglia Mocchi (*illustrated*) is signed on R/. L.C.M., which initials can only represent the name of Mocchi. All the eight medals bearing on R/. a nude Fortune holding inflated sail above her head would therefore be the work of that artist, about whom however nothing is known. " His works ", says von Fabriczy, " betray a more mechanical capacity, not only by the lack of inspiration in the portrait, but also by the style of the figure on the reverse, which reminds us of an engraving."



Medal of Alessandro di Gino Vecchietti.

The medals attributed to Mocchi would comprize : His own Portrait-medal, dated 1495 ; — Ludovico Lucio, of Siena); — Gianozzo Salviati, of Florence; — Alessandro di Gino Vecchietti (obv. *illustrated*); — Unknown Personage, obv. Youthful bust to l.; R/. POCHE·FORTVNA·VOLE·CHECOSI·ISTENSI. Fortune, &c. ; — Francesco Barbolano; — Giuliano Daniele Nicolai, &c.

Since this was written, Prof. Bode's remarkable monograph on Niccolo Spinelli has established beyond any doubt that the latter artist is the author of the above medals.

BIBLIOGRAPHY. — C. von Fabriczy, *op. cit.* — Armand, *op. cit.* — Heiss, *Médailleurs de la Renaissance. Florence I*, XIV. — I. B. Supino, *op. cit.*

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MOCCHI, FRANCESCO (*Ital.*). Sculptor and Medallist of the first half of the seventeenth century, who resided at Florence, and died there in 1646. One of his best known medallic productions is a Portrait-piece of Alessandro Farnese, Duke of Parma, with a representation on R/. of his equestrian statue.

Heiss ascribes to this artist a Portrait-medal of Pope Clement VIII., signed **F. M. F.** on obv.; R/. GREGEM. NE. DESERAS. Pope kneeling to r. (*Vide* vol. II, p. 116.)

Isolated medals, says von Fabriczy, have been ascribed to this artist, by recent research, with more or less justification.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Heiss, *op. cit.*, Florence, II, p. 93. — C. von Fabriczy, *op. cit.*

MOCCHI, STEFANO (*Ital.*). A Florentine Gem-engraver of the end of the seventeenth century. He was a contemporary of Andrea Borgogne.

MOCK, HANS (*Germ.*). Mint-master at Strassburg, 1498-1501.

MOCKE, HEINRICH (*Austr.*). Mint-master at Landshut, *circ.* 1457.

MOCKS (MOCK or **MOCKH), HANS KASPAR** (*Germ.*). Mint-master at Hechingen, *circ.* 1606; also at Hagenau, under John George of Hohenzollern, 1605-1623.

BIBLIOGRAPHY. — Bahrfeldt, *Münzen der Fürstenthümer Hohenzollern.*

MODERNO (*Ital.*). Sculptor and Medallist of the end of the fifteenth century and first half of the sixteenth. Eug. Müntz has suggested his identification with GIOVANNI GUERINO, Mint-engraver at Rome, 1548-1549 (*Vide* Vol. II, p. 336), but Molinier seems nearer the truth in naming **CAMELIO** (Vittore Gambello), a Venetian artist, 1460-1539, with whose works Moderno's productions bear great analogy.

It is quite clear that **MODERNO** is only a cognomen, as L'ANTICO which designated the Medallist Pier Giacomo Ilario. The signatures **OPVS MODERNI**; — **M. F.**; — **MODERNVS**; — **MODERNO**; — **O. MODERNI**; — **HOC. OPVS. MODERNI. CC.**; — **OPVS MODERNI** and goldsmith's stamp: **CA** occur on Plaques which belong to the latter end of the fifteenth century, and connected in style with the Paduan and Venetian schools. Molinier states that on the *della Rana* gate of Como cathedral, which gate was chased in 1507 by Tommaso and Jacopo Rodari, we find the exact reproductions of two of Moderno's plaques: Hercules contemplating Antaeus lying dead at his feet, and Hercules fighting Geryon.

In Francis of Holland's *Treatise* (1549) Moderno is mentioned as an Engraver of leaden seals (papal bullae), which proves that the artist also worked at Rome.

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From the evidence of Moderno's productions, we conjecture that the artist was a native of Northern Italy (Camelio was a Venetian), that he was engaged in pontifical service (Camelio was *Zecchiere* under Leo X., *circ.* 1515), and that his signature **OPVS MODERNI C. C.** or **CA** might be interpreted into **OPVS MODERNI** *Cognomine Camelii* or *Cameli*. Molinier's hypothesis has not, so far as I am aware, been refuted by more recent commentators.



The Adoration of the Magi.

The list of Moderno's works is an extensive one, and many of his unsigned plaques have probably not yet been identified : David slaying Goliath ; circular ; diam. 105 mill. ; — Another ; circular ; d. 70 mill. ; — Another, circular ; 30 mill. ; — Another ; 71 × 55 mill. ; — Virgin and Child and two Angels ; 38 × 32 mill. (Victoria and Albert Museum) ; — Virgin and Child between Saint Jérôme and Saint Anthony ; signed : **HOC OPVS MODERNI C. C.** ; 110 × 63 mill.

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(Louvre); — Virgin and Child; 110 × 65 mill.; — Another, dated MCDXCVII; 110 × 65 mill. (an imitation of the middle of the sixteenth century); — Virgin and Child, and several Saints; 67 × 54 mill.; — Virgin and Child, and two Angels; inscr. AVE REGINA CELORVM; 86 × 66 mill.; — Virgin and Child, and several Saints; stamped: CA; 132 × 101 mill. (Vienna Museum); — The Holy Family; circular; 42 mill. (Berlin Museum); — The Adoration of the Magi; 106 × 50 mill. (a specimen in the Louvre has a long inscription on the back: IHESVS GLORIA IN EXCELSIS, etc. showing it to have been used as a *Baiser de paix*); — Our Lord's presentation in the Temple; 98 × 64 mill.; — The Scourging of Christ; signed: **OP. MODERNI** and stamped: CA; 137 × 100 mill. (Museums of Vienna and Berlin); — The Crucifixion;



Mars and Victory.
(*reduced*)

127 × 88 mill.; — The Entombment; 100 × 65 mill.; — Another, on the same subject, but differently depicted, 105 × 68 mill.; — Another, 69 × 79 mill.; — Another; 100 × 70; view of Jerusalem in the background (Berlin Museum); — Another; 94 × 90 mill.; Half-length figure of Christ supported by St. John and the Virgin (Victoria and Albert Museum); — Another, 94 × 90 mill.; similar to the last, without the Genius accompanying the Virgin; — Another; a variety of the last; — Another; 118 × 101 mill.; in background, view of Mount Calvary on which three crosses (Molinier 179); — The Resurrection; 100 × 63 mill.; — Martyrdom of St. Sebastian; 130 × 92 mill. (Fortnum was inclined to ascribe this plaque to Bartolomeo Montagna, *vide* Bronzes &c., p. 46); — St. Sebastian; 77 × 55 mill. (Piot gave this St. Sebastian to Daniele Arcioni, but nothing justifies this attribution); — St. Hieronymus; 75 × 60 mill.; — Another; 57 × 44 mill.; — Augustus and the Sibyl; circular; 57 mill.; —

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Mars and Victory; circular; 105 mill.; — Another; 71 × 55 mill. (*illustrated*); — Mars seated on trophies of war; circular; 69 mill. (Mol. 187); — Another, a variety; circular; 64 mill. (both these plaques are signed : **M. F.** = *Modernus Fecit*); — Vulcan, Venus and Cupid; hat badge; 40 mill.; — Venus and Cupid; hat badge;



Hercules and Cacus.
(*reduced*)

50 mill.; — The Fall of Phaëton; circular; 104 mill.; — Another, a variety; circular; 96 mill.; — The infant Hercules strangling two serpents; circular; — Another; 88 × 75 mill.; — Hercules



Hercules and the Nemean Lion.
(*reduced*)

and Cacus; signed : **O. MODERNI**; 70 × 53 mill. (*illustrated*); — Another; circular; d. 69 mill.; — Hercules and Geryon; signed :

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O. MODERNI ; 68 × 54 mill.; — Hercules and the Lernaean Hydra; 96 × 72 mill.; — Another; circular; — Hercules and the Nemean Lion; 77 × 66 mill. (*illustrated*); — Another, circular; diam. : 105 mill. (at the sale of the His de La Salle's collection (1880) a specimen brought 475 francs); — Another, a variety, with different background; 57 × 65 mill.; — Another, similar, circular; diam. 52 mill. (*illustrated*); — Another, divided in three compartments, two of which depict the Judgment of Solomon, and Hercules and Acheloüs; 91 × 41 mill.; — Hercules cleansing the stables of Augeas; 71 × 53 mill.; — Hercules and Antaeus; 73 × 57 mill.; — Another, a variety; 100 × 77 mill.; — Another, signed : O. MODERNI; 69 × 54 mill. (Victoria and Albert Museum); — The



Hercules and the Nemean Lion.
(*reduced*)

Rape of Dejaneira; 93 × 42 mill.; — Arion, prisoner of the pirates; circular; 105 mill.; — Descent of Orpheus to the lower world; circular; 110 mill.; — Orpheus claiming Eurydice from Pluto; circular; 110 mill.; — Orpheus and Eurydice; circ.; 105 mill. (the His de la Salle specimen brought 513 francs); — Orpheus charming the animals; circ.; 105 mill.; — Death of Orpheus; circ.; 60 mill.; — Head of Medusa; circ.; 44 mill.; — Lucretia stabbing herself; circ.; 53 mill.; — Another, shell cameo (in the Paris Medal Cabinet; probably an imitation from Moderno's plaque); — Two females, one behind the other; circular; 54 mill.; — A Fight between horsemen; legend : DVBIA · FORTV—NA; circular; 53 mill. (Louvre; Victoria and Albert Museum; this plaquette was used as a prototype for various medals by Ruberto, P. P. Galeotti, etc.); — Another, a variety; 50 × 55 mill.; — Lion chase; circular; 82 mill.; — Hercules strangling the Nemean lion, his club at his feet, and on a tree behind are suspended a bow and quiver of arrows, to left is the entrance to a cave with rocks and trees above (*Molinier*, $\frac{146}{199}$, *a rectangular variety of the size*, 56 *by* 49);

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— Adam and Eve; 86 × 60 mill.; — Madonna and two children; 127 × 82 mill. (Berlin Museum); — The Entombment of Christ; 71 × 56 mill. (Berlin); — Another, oval (Berlin); — Resurrection of Christ; 27 × 22 (Berlin); — Hercules strangling Antaeus (Berlin); — Head of Medusa; circular; 58 mill. (Berlin); — Aeneas crossing the Styx; circular; 61 mill.; — Expulsion of Coriolanus; 42 × 50 mill. (Berlin); — Bust of Lucretia, 23 × 85 mill. (Ber-



The Virgin, by Moderno (in the Garnier Coll[n], Paris).

lin); — Engagement before the walls of Rome; 42 × 50 mill. (Berlin); — Coriolanus and the Roman Ladies; 41 × 50 mill. (Molinier, n° 140); — Fight before the walls of a city; 42 × 50 mill. (Mol., n° 148); — Triumph of a Hero; 42 × 48 mill. (Mol. n° 144); — Self Sacrifice of Marcus Curtius; circular; 33 mill. (Berlin); — Engagement between Horsemen; circular; 39 mill. (Berlin); — An Engagement; Æ. Female bust; 71 mill. (Berlin); — Triumphator and retinue; circular; 39 mill. (Berlin); —

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Triumph, surrounded by Hunting scenes; circular; 74 mill.; — Triumph; *rev.* Bust of Faustina; circular; 37 mill.; — Allegory of Sculpture (Mol., n° 36); — Science, War and Peace; 66 × 38 mill. (Berlin).

Bode describes the following Plaquettes as in the Art of Moderno: Madonna, half-length, with two Genii; — Pieta; — St. Barbara; — St. Agatha; — Mars; — Vulcan, Venus and Amor; — Venus in Vulcan's forge; — Triumph; — Hercules strangling Antaeus; — An Engagement; — Martyrdom of St. Sebastian. These are all reproduced in Bode's work, and preserved in the Berlin Museum.



Lucrezia, by Moderno.

BIBLIOGRAPHY. — E. Molinier, *Les Plaquettes*, Paris, 1886. — Armand, *op. cit.* — E. Müntz, *L'atelier monétaire de Rome*, 1884. — Raczynski, *Les Arts en Portugal.* — Dr Julius Cahn, *Die Medaillen und Plaketten der Sammlung W. P. Metzler*, 1898. — Fortnum, *Bronzes in the South Kensington Museum*, 1861. — Bode, *Die italienischen Bronzen*, Berlin, 1904.

MODIXHEM, BERNARD VAN (*Belg.*). Goldsmith at Malines, and Die-cutter at the Mint there under the Mint-master Hubert Bouwens, *circ.* 1473-† 1488. Between 1485 and 1488, when Modixhem was employed as Engraver at the Mint of Malines, the following currency was struck there: Double and Single Griffons, Four, One, and One-half Gros pieces.

BIBLIOGRAPHY. — A. Pinchart, *Biog. des graveurs belges.*

MOEGLICH, TOBIAS FRIEDRICH (*Germ.*). Modeller in wax, of the eighteenth century, born at Nuremberg in 1747, and who worked later on at Rome and other places, *circ.* 1773, 1783.

BIBLIOGRAPHY. — Meusel, *Künstlerlexikon*, II, 57.

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MOEHSEN, R. C. (*Germ.*). A Nuremberg Engraver, by whom is a Portrait-medal of Dr Gottfried Thomasius, of Nuremberg (signed : **R. C. M.**).

MOELEN, HEINDRICK VAN DER (*Belg.*). Goldsmith, and Seal-engraver, mentioned in 1524, as having engraved the seals of the Netherlands, in 1524, for the emperor Charles V. He was paid 257 livres 18 escalins 6 deniers of Artois for that work.

BIBLIOGRAPHY. — Pinchart, *op. cit.*

MOELINGEN, GYSBERT VAN (*Dutch*). Medallist and Line-engraver of the second half of the eighteenth century. He filled the post of Mint-engraver for Guelders, at Utrecht, in which capacity he is mentioned in a document of 15. August 1760.

By him are the following medals, which are all reproduced in Van Loon, *Suppl.*, VI, VII : —

Visit of Princess Anne with her children to Princess Maria Louisa at Oranjewoud in Friesland, 1754 ; — Jubilee of the Reformed Orphanage at Amsterdam, 1757 ; — Medal of the Mint of Guelders, 1762 ; — Another, 1764 ; — Installation of Prince William V. as General Stadholder, 1766 ; — Marriage at Berlin of Prince William V. of Orange and Princess Frederica Sophia Wilhelmina of Prussia, 1767 ; — Inauguration of William V. as Markgrave of Veere and Flushing, 1766 ; — Silver Wedding of Hendrik van der Graaf de Vapour and Adriana de Labarre, 23. July 1768 ; — Birth of the Hereditary Prince of Orange, 1770 ; — "Friendship" Medal of Delft (signed : **G. B. V. M. F.**) ; — Prize Medal of the Batavian Society of Sciences at Rotterdam, 1770 ; — Golden Wedding of Jacob van der Lely and Maria Magdalena van Assendelft, 26. November 1770 ; — Birth of the hereditary Prince William VI., later William I., King of the Netherlands, 24. August 1772 ; — Death of Jan Isaak Rauwertz, minister at The Hague, 10. May 1773 (signed : **GYSB. VAN MOELINGEN F.**) ; — 50 years' Jubilee of Everhardus van Kampen, 1777 ; — 100th Birthday of Pietertje Breedveld, widow of Jan Puts, 25. November 1778 ; —and also : Birth of the Prince of Orange, 1748 ; — Medal in honour of Prince Willem IV., 1750 ; — Princess Anna, consort of Willem IV., 1750 ; — Princess Carolina, 1750 ; — Prince Willem, 1750 ; — Memorial medal of Willem Muilman, minister at The Hague, 1759 ; — Memorial Medal of Frederick Carel Engels, minister at The Hague, 1765 ; — Silver Wedding of Johan Verstolk Schepen of Rotterdam, and Magdalena van Royen, 1768 ; — Silver Wedding of Johannis de Haas and Margaretha Cruyder, 1771, etc.

His work is not of great merit.

BIBLIOGRAPHY. — Kramm, *De Levens en Werken der Hollandsche en Vlaamsche Kunstschilders, Beeldhouwers, Graveurs en Bouwmeesters*, Amsterdam, 1860. —

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Nagler, *Allgemeines Künstler-Lexikon*, 1904. — Nagler, *Monogrammisten*, 1881 — Menadier, *Schaumünzen des Hauses Hohenzollern*. 1901. — Dr F. P. Weber, *Medals of Centenarians*, Num. Chron., 1895, 309. — Revue belge de numismatique, IV, 104. — *Catalogues*, &c.

MOELLER, CHRISTIAN. *Vide* **MÜLLER** *infra*. Schlickeysen, Schulthess-Rechberg, and more recently Herr Jos. Hamburger (in Wilmersdörffer Catalogue III) have mentioned a Christian Maler Junior, who however does not exist, the Nuremberg medals of that time (1673), signed **C. M.** being by Christian Moeller. A Thaler of Julius Franz of Lauenburg, 1673, is thus signed.

BIBLIOGRAPHY. — *Information kindly supplied by Herr C. F. Gebert.*

MOELLER, C. A. (*Dan.*). Medallist and Mint-engraver at Copenhagen, after 1813.

MOELLER, MICHAEL (*Germ.*). Mint-master at Gottorp (Holstein), under the Duke Frederick III. (1616-1659). His initials **M. M.** occur amongst others on a Sterbethaler of 1659.

MOERIKOFER, JOHANN KASPAR (*Swiss*). Medallist and Coin-engraver, born at Frauenfeld, 7. November 1738, died at Berne, *circa* 1800. He was a nephew of Johann Melchior Mörikofer, with whom he was first apprenticed. Later he visited Paris and for some years practised gem-engraving and die-sinking there, until he was called back to Berne, on the death of his uncle, Easter 1761, to fill the vacant post of Engraver of the coins of the Republic (1761-1790).

By this clever artist were probably cut the following coins of Berne : AV. 4 Ducats, undated (signed : **MK**); — 3 Ducats, 1772; — 2 Ducats, 1771, 1788-89; — Ducats, 1788-89 ; — Quarter Ducats, 1766, 1771, 1777-78, 1781 ; — AR. 10 Batzen, 1773-74 ; — 5 Batzen 1764, 1766, 1768, 1776-77, 1786-87 ; — 2 ½ Batzen, 1764-65, 1776-78, 1787, 1790 ; — Batzen, 1765-66, 1770, 1772, 1774-76, 1778-79, 1784-85, 1788-90; — Half Batzen, 1770-72, 1774-78, 1784-85, 1788 ; — Kreuzers, 1765, 1772, 1774-77, 1779-81, 1785, 1789; — Half Kreuzers, 1762-66, 1769, 1771, 1774-75, 1777-78, 1780-81, 1785-86, 1788-90.

Among the medals I have come across by him are : Prize Medals of the State of Zurich (several varieties, said to have been designed by Salomon Gessner, and signed on obv. and R/. **J. C. MK. F.**); — Medal of the Corporation " zur Safran " at Zurich, 1774 (*illustrated*); — " Sechzehnerpfenning " of the City and Republic of Berne, undated (a Medal of Reward for services); — "Sechzehnerpfenning" of Berne, 1765 (ex. : SENAT·ET XVI·VIRI STAT. | EXTER·BERN. | 1765.); — Another, dated 1766; — Various School Prize Medals; — School Prize Medal of Burgdorf

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(Psalmenpfenning), undated (*circ.* 1772, sev. var.); — Prize Medal of the Bernese Agricultural Society, founded by Tschiffeli, 1759 (signed : *Mörikofer F.*); — Portrait-medal of Johann Melchior Mörikofer, 1757, reproduced in Domanig, *Die Deutsche Medaille*, n° 380 (signed : I. CASP. MORIKOFER.); — Portrait-medal of Catherine II. the Great (the best of all the Portrait-medals of that famous Czarina); — School Prize Medals of Mellingen and Brem-



Medal on the "Saffron-Mongers" Festival at Zurich, 1774.

garten, undated (signed : M); — Portrait-medal of King Stanislaus Augustus of Poland; — Count Caylus; — Christian Gellert (1715-1769); — Portrait-medal of Joseph I., King of Portugal; Rℒ. DEUS VLTOR ET TVTOR. Allegorical figure of Portugal crushing foe under her feet (1750).

J. C. Mörikofer was a distinguished, consciencious and modest artist.

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MOERIKOFER, JOHANN MELCHIOR (*Swiss*). Medallist and Coin-engraver, born at Frauenfeld, 17 November 1706, died at Berne, 7. April 1761. His father was in the medical profession. He learned die-sinking with his step-brother J. H. Koch of Thun, and first copied models from works of his predecessors, principally Hedlinger. From 1755 until his death he was Mint-engraver at Berne. Among the coins which he executed are : Æ. 4 Ducats, undated ; — 3 Ducats, 1757 ; — Ducats, 1759 ; — Æ. 10 Batzen, 1757-60 ; — 5 Batzen, 1755-56, 1758-59 ; — 2 ½ Batzen, 1755-56, 1759 ; — Batzen, 1754 (7 var.) ; — Half Batzen, 1755 (4 var.), 1759 ; — Kreuzers, 1755, 1758.

Mörikofer engraved seals and also some medals, which are of fine execution : Prize Medal of the Royal Society of Sciences of Göttingen, with bust of George II., 1751 (signed : **MÖRIKOFER**) ; — Portrait-medal (1754) of Albrecht von Haller, physician, naturalist and poet of Berne, 1708-† 1777 (2 var. ; one signed : **.IM. MK. F.**) ; — Third Centenary of the University of Basle, 1760 ; — Portrait-medal of Voltaire ; — Portrait-medal of Frederick II. the Great, 1759 ; — Large Seal of the State of Berne, etc.

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MOFFATT & CO (*Amer.*). Issuers of Californian private currency, 1849-1853 : (San Francisco) Æ. 5 Dollars, 1849-50. Head of Liberty ; Ꝛ. Eagle ; — $ 9.43, oblong ; — 10 Dollars, 1849-52. Head ; Ꝛ. Eagle ; — 16 Dollars, oblong (*illustrated*) ; — 20 Dollars, 1853. Head ; Ꝛ. Eagle.



MOGENOT or **MOUGENOT** (*French*). Goldsmith of Nancy, and Engraver at the Mint there, *circ.* 1698-1712. He also executed some medals.

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MOGG, JOHANN (*Germ.*). Mint-warden at Langenargen, 1733.

MOGNETTI, SAMUEL (*Swiss*). Sculptor and Medallist of the third and fourth quarters of the nineteenth century, who resided at Geneva. He is the author of the following medals : Independence of Neuchâtel and Entry into the Swiss Confederation, 1856 ; — — Medal of the " Abbaye des Carabiniers " of Geneva, 1875 (Rv. only) ; — 4th Centenary of the " Société de l'Arquebuse et de la Navigation ", 1875 (signed : *S. Mognetti fecit*) ; — Medal of the " Société cantonale des Carabiniers genevois ", 1877 ; — Tir Cantonal vaudois at Payerne, 1884 ; — 20th Anniversary of the Republic of Neuchâtel, 1876 ; — Tir cantonal vaudois at Morges, 1891 ; — 2nd Centenary of the Foundation of the "Société des Carabiniers réunis de Satigny, Russin and Dardagny " (Geneva), 1897 ; — Cardinal Gaspard Mermillod, 1883 ; — Official medal of the Genevese cantonal Society of Carabineers, 1877 ; — Eugène Sue, 1857 (?), etc.

BIBLIOGRAPHY. — Bulletin et Revue suisses de numismatique, 1882-1904.

MOIGNIEZ, JULES (*French*). Contemporary Sculptor, born at Senlis (Oise) ; pupil of Comolera. He is the author of some Portrait-medallions and Plaquettes, some of which were exhibited at the Salon in 1881.

MOINE, ANTONIN MARIE (*French*). Sculptor and Painter, born at St. Etienne, 30 June 1796, died at Paris, 18. March 1849 ; pupil of Girodet, Gros, and the Ecole des Beaux-Arts. By him are various Plaquettes in bronze, Portrait-medallions, Panels in relief, etc. M. Roger Marx draws attention to this artist's medallions, which he calls " curieusement romantiques ".

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — R. Marx, *Médailleurs français*.

MOINE, JEAN (*French*). Director of the Mint at Lyons, 1848-1857 ; distinctive mark : a lion. The Mint was closed in 1857.

MOISE-KLINKNER C° (*Amer.*). This signature occurs on Tokens of the Longfeld Pharmacies, San Francisco ; **E. N. MOISE** on a Veterinary Dentist's Token, of Ira Barker Dalziel ; **L. H. MOISE** on a Apothecary's Token of W. F. Kremer, San Francisco. Specimens of all these tokens are in the Boston Collection.

MOISET, JEAN (*French*). Mint-engraver at Valenciennes, *circ.* 1355.

MOISET, JACQUEMART (*French*). Mint-engraver at Valenciennes, *circ.* 1355.

MOLA, GASPARE (*Ital.*). Goldsmith, Medallist, Coin-engraver, and

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Chaser in metal, born during the last quarter of the sixteenth century (*circ.* 1580) at Breglio, in the territory of Como. Nagler, Schlickeysen, Bolzenthal and other writers state in error Lugano as his native town. He was apprenticed to a goldsmith at Milan, where he also learned die-sinking. His first work of note he executed in commission for the celebrated founder Portigiani, who entrusted him with sculptural work for the bronze gates of the Dome of Pisa, *circ.* 1601. A document of 1607 records a payment made to him of 900 gold scudi for various acquisitions he made on behalf of Duke Charles Emmanuel of Savoy. From this we learn that the artist traded in works of art, especially pictures, bronzes, armoury, etc., and later, when at Rome, he obtained a licence to deal in these. During the early period of his activity, Ferdinand I. de'Medici, favourably impressed by his rising talent, called him over to



Tallero of Cosimo II., 1610.

Florence, appointing him "Maestro delle stampe delle monete", a post which he retained but for a short time. Cosimo II, on his accession in 1608, induced Mola to come back again to Florence, where for two years, 1609-1611, he filled the post of Chief-engraver at the Zecca. His adventurous journey to the Tuscan capital, and the vexations he endured at the hands of the directors of the Florentine mint, form a curious episode of his life, reminding one of the frasques of Cellini, or Leone Leoni. The artist would not submit to the humiliation of having to copy dies engraved by his colleague, the German Kolb, whose work he and his friends considered far inferior to his own. Many of the coins of Cosimo II. of that period are no doubt by him, but not being signed, it is impossible to distinguish them. From Florence, he passed to the Mints of Guastalla, and Mantua, where in 1613 and 1614 he cut dies for various coins, which, especially the gold Zecchini and silver Scudi of Ferdinando II. Gonzaga, are considered to be very good productions.

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Many of Mola's authenticated works are still extant at Florence.

To the Florentine period of the artist's activity belong the following medals : Portrait-medal of St. Charles Borromaeus (one of the earliest medallic productions of the artist, and said to have been among the acquisitions made in 1607 by Duke Charles Emmanuel I. of Savoy; — Charles-Emmanuel of Savoy, 1606 (*illustrated*); — Ferdinand I. de' Medici, 1598; R/. Hercules slaying the centaur Nessus (signed : **GASP. M.**); — Portrait-medallion of Ferdinand I., uniface (signed : **G. M.**); — Cosimo II., 1610; R/. PREMIA VIRTVTIS (signed : **GASP. M.**); — Another, with R/. Cross of S. Stefano; — Cosimo II. and Maria Magdalena of Austria, 1599 (signed : **GASP. M.-MDIC**); — Cosimo II; R/. SIDERA · MEDICEA.



Portrait-badge of Charles Emmanuel, Duke of Savoy, 1606.

Jupiter seated; — Maria Magdalena of Austria; R/. PREMIA VIRTVTIS; — Cosimo II. and Maria Magdalena, 1618 (signed : **G. MOL.**); — Another, with their conjoined busts, uniface (signed : **GASP. M.**); — Maria Magdalena; R/. A peacock, AETHERA (signed : **GASP.**; obv. *illustrated*); — Ferdinand II., 1623; R/. PREMIA VIRTVTIS (signed : **GAS. MOL.**); — Another, a variety, etc.

A medal with busts on either side of Cosimo II. and Maria Magdalena of Austria bears both signatures of **G. MOL** and **G. DUPRÉ**, and Domanig suggests that the portraits modelled by Dupré may have been cast by Mola. The specimen illustrated in Von Fabriczy's work (both English and German editions) is clearly signed by Dupré.

Besides these medals are also cameos, works of decorative art and jewellery. " Mola's skill as armourer and goldsmith ", says Von

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Fabriczy, " is shown in the shield and parade helmet damascened with gold in the Museo Nazionale, which was long believed to be a work of Benvenuto Cellini. He appears before us as a medallist in a series of thirteen medals of the Grand Dukes Ferdinand I., Cosimo II., his wife Maria Magdalena of Austria, and Ferdinand II. In the conception of the physiognomy many of these are capable and fresh, while in the pompous and stiff arrangement they already sound the prelude to the excesses of the barocco in this respect. The extraordinary delicacy of the technical elaboration constantly demoralises the eye of the beholder whose taste is not quite assured. In the portrait of the widowed Grand Duchess (*illustrated*), executed after 1621, the master produced a piece, which, as far as simplicity and expression are concerned, is worthy to rank beside the best creations of the Cinquecento ".

Mola settled at Rome in 1623, and in 1625 was appointed Mint-engraver at the Papal Zecca, in succession to Jacobo Antonio Moro,



Maria Magdalena of Austria (obv.)

who died in January 1625. The Mint archives preserve a record of the first payment made to him in February 1625 of 15 scudi for work done. According to the most authentic documents, he remained in office until the end of 1639, died on the 26. January 1640, and was buried at Santa Maria Traspontine, although his friend Petrecini mentions his name in 1642 among living artists. Von Fabriczy places his death after 1649, ascribing to him the medals of Innocent X., signed : **G. M.** This signature, however, occurs on several medals of Alexander VII. (1655-1667), from which fact Bolzenthal concluded that the artist was still living in 1667. The error arose from a confusion of names, as Mola was succeeded at the Papal Mint by his nephew Gaspare Morone-Mola, who signed also his productions : **G. M.** After 1640 no coins bear Mola's signature, and the medals of Innocent X. and Alexander VII. always bear only the initials **G. M.** Mola's last bill in the unfortunately very incomplete accounts of the Papal Mint is of 1639. In 1640 Gaspare Morone appears in these accounts as " Incisore dei Ferri

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della Zecca", and remains in this quality until 1669, when he is replaced by Girolamo Lucenti.

By Mola are the following coins : *Urban VIII.* (1623-1644). *Æ*. Scudo, 1625 ; — *Æ*. Scudo, An XII (The Holy Conception ; several varieties, all signed : **GAS. MOL.** or **GASP. MOLO**) ; — Same date (TE MANE TE VESPERE. ROMA. The Pope kneeling before the Archangel Michael ; two varieties signed : **GAS. MOL.** and **GASP. MOLA**) ; — An XI (VIVIT DEVS · ROMA. The Archangel slaying the Dragon (some varieties unsigned, others with : **GAS. M. F.** or **GAS. MOL. F.**) ; — An XII (Same type ; four varieties, signed : **GASP. MOLA F.**; **GASP. MOLA**) ; — An XV (Same type ; two varieties, signed : **GASP. MOLI**) ; — *Æ*. Testone, An XIV (signed : **G. MOL.** under Pope's bust ; Rℒ. VIVIT DEVS ; two varieties) ; — An VIII (several varieties ; AVCTA AD METAVRVM DITIONE. ROMAE Roma seated ; signed **G. M.**) ; and others of lower denominations, as Portrait-Quattrini of year XIII., signed : **G. M.**; — **G. MOLA**, or **G. MOLI**.

Mola is also the author of various medals of Urban VIII., who gave him an order for a series of Pontifical medals, partly from former portraits by earlier artists, and partly from his own models. The first he apparently executed at Rome was that issued in 1625 for distribution at the feast of the apostles St. Peter and St. Paul to commend cardinal Barberini on his journey to France. Mola trained two pupils who assisted him in his work : Lazzaro del Solaro, and Francesco Nicolini. In 1632, Mola was temporarily replaced by Alessandro Astesano, but already reinstated in the next year. Amongst his most noteworthy productions is an *Agnus Dei* set with cameos, a crown of lapis-lazuli, which was presented by the Pope to the Queen of Hungary, a shield, and the following medals : *Urban VIII.* (1623-1644). The Transfiguration, 1623 ; — Equity, PAX IN VIRTUTE TUA, 1624 ; — Porta Santa of San Giovanni in Lateran, 1626 (signed : **GAS. MOLO**) ; — Another Jubilee Medal, on the Canonization of Santa Maria Maddalena de' Pazzi ; — Another, Porta Santa closed, 1625 (several varieties) ; — Plan of Fort Urban, SECURITAS PUBLICA, An IV (signed : **GAS. MOLO**) ; — Consecration of St. Peter's cathedral, An IV ; — View of the Confessione Vaticana, 1626 (**GASP. MOLO**) ; — Plan of the castle of Sant' Angelo, 1627 ; — The Washing of the feet, An V (signed : **GASP. MOLO C. PRIV. S. PONT**) ; — Another, with bust of Christ ; — Canonization of S. Andrea Corsini, An VI (signed : **GAS. MOLO**) ; — View of the harbour of Civita Vecchia, An VI ; — The Washing of the feet, An VII ; — Roma seated, AUCTA AD METAURUM DITIONE ROMÆ (medal commemorating the return of the duchy of Urbino to the See on the extinction of the Della Rovere family) ; — Coronation of the Pope on the feast day of the archangel

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St. Michael, An VIII; — The Pope consecrating the Basilica Vaticana, An VIII; — The Pope kneeling before the archangel St. Michael, An IX (signed : **GASP. MOLO**) ; — View of the Confessione Vaticana, ORNATO SS. PETRI ET PAULI SEPULCHRO, An X (signed : **G. MOLO**); — Façade of the Church of S. Bibiana, An XI (signed: **GASP. MOL.**);—View of the Church of S. Caius near the Terms of Diocletian, An XII (signed : **GAS. MOL.**); — The Washing of the feet, An XIII (this medal is very common; I have seen specimens in gold, silver and bronze); — Façade of the Church of St. Anastasia, 1636 (signed : **GASP. MOLI**); — View of the Baptistry of Constantine in St. John Lateran, An XIV; — View of the Pontifical Palace of Castel Gandolfo, 1639 (signed : **GAS. MOL.**);



Charles of Lorraine, Prince of Vaudemont.

— Christ and his disciples in the boat, 1639; — The Church of St. Caius, An XVI; — Assaggium generale, 1639 (medal commemorating the recoinage begun in that year at the Papal Zecca); — View of the Pontifical Arsenal, An XVII (signed : **GASP. MOLO.**) ; — First Centenary of the Society of Jesuits, An XVII; — The Quirinal Palace, AD ÆDIVM PONTIFICUM SECVRITATEM, 1640 (signed : **G. M. F.**); — The Pope kneeling before the archangel St. Michael, An XVII; — The archangel St. Michael holding scales appearing to the Pope, An XVII, &c.

The medal of 1632 with R℣. Port of Civita Vecchia was engraved by Astesano during his short tenure of office; but probably most of the other annual medals issued at the Zecca between 1625 and 1639 were executed by Mola, who also cut some with likenesses of private individuals,as those of Cassiano Dal Pozzo (mentioned by Bertolotto); — Alessandro Gambalungo, of Rimini; — Charles of Lorraine, prince of Vaudemont, 1621 (signed : **GASP.**, *illustrated*); —

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Louis XIII., as a youth ; — and Popes : Leo X. ; — Hadrian VI. ; — Clement VII. ; — Paul III. ; — Julius III. ; — Marcel II. ; — Paul IV. ; — Pius V. ; — Gregory XIII. ; — Sixtus V. ; — Urban VII. ; — Gregory XIV. ; — Innocent IX. ; — Clement VIII. ; — Leo XI. ; — Paul V. ; — Gregory XV., and possibly others.

Mola's signature on coins and medals occurs under various forms : **GAS. M.** ; — **GAS. MOL. F.** ; — **GASP. M** ; — **GASP.** ; — **GAS. M.** ; — **G. M.** ; — **G. M. F.** ; — **MOLA** ; — **MOLO** ; — **GAS. MOLO** ; — **GASP. MOLO F.** ; — **GASPARO MOLO** ; — **G. MOL.** ; — **GASP. MOLI,** and **G. MO.** or **G. M. FECIT.**

In a document of 1642, the artist is named : **GASPRO MOLI.**

Supino (p. 184) states : " L'abilita artistica del Mola è dimostrata dal celebre scudo ed elmo, ora al Museo Nazionale, per tanto tempo attribuiti a Benvenuto Cellini. Servi prima nella Zecca di Firenze e fece le medaglie con l'impronta di Ferdinando I., Cosimo II., Maria Maddalena d'Austria e Ferdinando II., nonchè varj punzoni per monete ; andò poi in quella del duca di Guastalla, e due monete guastallesi da lui coniate portano le date 1613-1614. Fu quindi a Roma e coniò moltissime medaglie per i papi Urbano VIII., Innocenzo X. e Alessandro VII. Sebbene la maggior partè dei suoi lavori siano stati eseguiti nella prima metà del secolo XVII, non risentono affatto del carattere del tempo e si fanno ammirare per la bellezza della modellatura, per l'eleganza dell insieme e la finezza dei particolari ".

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MOLA, PAOLO ANTONIO (*Ital.*). Mint-master (*zecchiere*) at Milan, 1681.

MOLARD or **MOLART, MICHEL** (*French*). Medallist of the second half of the seventeenth century, born at Dieppe, where he first practised carving in ivory. Later he settled in Paris. The date of his activity is comprised between 1643 and 1694. He worked on the medallic series of Louis XIV., and had an apartment in the Louvre, from about 1684 to 1703. According to Guiffrey, he probably died in the early months of 1714.

This Engraver's signature occurs in various forms : **MOLART. F.** ;

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— **MOLARD. F.**; — **M. M. F.**; — **A. MOLART F.** (*sic*); — **MOLART**; — **M. MOLART F.**; — **MOLART. FECIT.**

Among his most interesting medallic productions are : Battle of Dunkirk, 1658 (reproduced in Rondot, Pl. XXXVII, 1; Rℒ signed **I. D.**); — Another, with obv. by H. Roussel, and Rℒ signed : **MOLART. F.**; — Battle of Fleurus, 1690 (obv. by Roussel, and also by Mauger); — Action off Beachy Head, 1690 (obv. by Roussel); — Capitulation of Mons, 1691; — Battle of Steinkirk, 1692; — Battle of Landen, 1693; — The Dauphin; Rℒ. Marie Anne Christina of Bavaria, 73 mill. (obv. *illustrated*); — Peace with Spain, and Marriage of Louis XIV., 1660; — Victories of Louis XIV. in the Netherlands, 1672; — Portrait-medallion, 1672; — Portrait-medal-



Portrait of the Grand Dauphin.

lion of Louis XIV., 1672; — Battle of Senef, 1674; — 20 years' Truce, between France, Spain, and the Netherlands, 1684; — Capture of Bergen, 1691; — Establishment of the Academy of Rome; — Building of Churches for the neo-catholics; — Conquest of Savoy; — Battle of Staffarde, legend : INFELIX ALLOBROX PROFLIGATUS; — Portrait of Louis XIV., 1693; — Battle of Rethel; — Battle of Lens; — Creation of Knights, 1662; — Capture of Lille, 1696; — Victory of Rethel, 1697; — The Grands Jours; leg : PROVINCIÆ AB INJURIIS; — Illness of the King, &c. All the above medals vary in size; they occur in various combinations with obverses or reverses by Roussel, Roettier, and other contemporary medallists who were engaged on the same series.

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The following medals by Molart are all of the module of 30 " lignes " : (1638). Façade of the Val-de-Grâce ; — 1643. Taking of Thionville ; — Battle of Carthagena ; — 1644. Capture of Philipsburg ; — 1645. Battle of Liorens and capture of Balaguier ; — 1648. Peace of Westphalia ; — 1654. Consecration of the King ; — Relief of Arras ; — 1657. Montmédy taken ; — 1660. Interview between Louis XIV. and Philip IV. ; — Marriage of Louis XIV. with the infanta Maria Theresia ; — 1661. The King taking in hand the government of the State ; — The King accessible to all his subjects ; — Birth of the Dauphin ; — 1666. Death of the dowager Queen, Anne of Austria ; — The King's clemency ; — 1667. The Paris observatory ; — 1670. Embellishment of Paris ; — 1672. Holland subdued ; — 1673. Maestricht taken ; — 1674. Second conquest of Franche-Comté ; — Battle of Senef ; — 1675. Assistance rendered to Messina ; — Hôtel des Invalides ; — Limburg taken ; — 1677. Valenciennes taken (signed : **A. MOLART F.**) ; — Battle of Cassel ; — Cambrai taken ; — 1678. Lewe taken ; — Peace of Nymwegen ; — 1680. Raising of sailors ; — 1681. Subjection of Strassburg and taking of Casale ; — 1682. The King's self-condemnation ; — 1683. Strassburg fortified ; — 1684. Bombardment of Genoa ; — Peace with Algiers ; — Twenty years' truce ; — Luxemburg taken ; — 1686. Illness of Louis XIV. ; — 1687. Recovery of the King ; — Festivities at the Hotel de Ville ; — 1688. Campaign of the Dauphin ; — 1689. Promotion of Knights of Saint-Esprit ; — 1690. Naval battle ; — 1691. Mons taken ; — Engagement of Leuze ; — 1692. Namur taken ; — Engagement of Steinkirk ; — Engagement of Pforzheim ; — 150 towns fortified ; — Institution of the Military Order of Saint-Louis ; — 1693. Flourishing state of the navy ; — Prosperity of the Royal Family (medal presented to Canadian Indians) ; — 1694. Battle of Ter ; — Givonne taken, &c.

Guiffrey mentions a few other medals by Molart, which occur in various sizes : 1644. Battle of Fribourg ; — 1673. Perrault's project for the Louvre ; — 1667. Bust of Louis XIV. ; — Bust of the King, crowned with laurel-wreath ; — 1681. Building of a canal to connect the two seas ; — Head of Louis XIV. ; — 1683. Death of Queen Maria Theresia ; — 1685. Head of Louis XIV. ; — The real supporters of the throne ; — Bust of the King ; — Bust of Boucherat (mentioned in Molart's widow's list of dies and puncheons, presented to the Mint on 14. June 1714) ; — The State apartments (Mercury between two goddesses) ; — Extinction of Heresy (Religion blessing the King in armour) ; — Portrait of the Dauphin ; — Liberality to authors ; leg. : BONARUM ARTIUM REMUNERATORI (signed : **MOLART FECIT**) ; — The State granaries, 1672 ; — Cuirassed bust of Louis XIV. (sev. var.) ; — Laurel-wreathed bust of the King ; leg. : LUDOVICUS MAGNUS REX GALLIA-

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RUM INVICTISSIMUS; — Half-length portrait of Louis XIV.; leg. : LOUIS LE GRAND; — Cuirassed bust of the Dauphin; — Bust of Louis XIV. with the cross of the order of the St. Esprit in front of cuirass, &c.

Both artists, Mauger and Molart, were most prolific Engravers; Molart preceded his colleague at the Medal-mint, and like him, was engaged in producing a series of reductions of earlier medals. Guiffrey gives the following account of the expeditious process by which these Medallists executed their medals so rapidly : " Dans l'atelier de presque tous les artistes se trouvent des alphabets de lettres ou d'ornements gravés en relief et servant évidemment de poinçons pour ébaucher les légendes des coins. Le graveur ne prend pas la peine de tailler la légende en relief sur le poinçon, opération fort longue, il se contente d'exécuter le sujet qu'il imprime en creux dans le carré; puis, à l'aide de ses alphabets ou de ses ornements mobiles, il achève son carré en y frappant successivement chaque lettre de la légende ou les ornements qui restent à ajouter. Mais ce procédé expéditif est quelquefois poussé plus loin. Lors de l'inventaire après décès de Molard, parmi les objets trouvés dans son atelier, figurent non seulement des alphabets de différentes grandeurs, non seulement des fleurs de lys qui rentrent dans les ornements dont nous parlions, faciles à ajouter après coup; mais même des poinçons de têtes de face et de profil, de pied, de mains et autres, — je copie textuellement l'inventaire, — servant à former partie de la figure. Grâce à ces pièces de rapport, certains graveurs en arrivaient à supprimer la gravure préparatoire du poinçon. Ils ébauchaient sommairement leurs carrés en y imprimant les titres, les membres et les attributs préparés pour servir à toute occasion et gravaient directement en creux. On juge des résultats d'un pareil procédé. Les médailles perdent à cela toute originalité, toute délicatesse; mais on était arrivé à préférer la rapidité et l'économie à la variété, à la perfection. Quant aux graveurs qui se résignaient à subir de pareilles exigences, ce n'étaient plus que des ouvriers condamnés à une fabrication presque machinale " (J. J. Guiffrey, *Les graveurs de médailles*, Revue numismatique, 1885, p. 159).

A Michel Molard is mentioned as Mint-engraver at Amiens, 1692-1698, but according to Rondot, this artist is not the Medallist of that name.

Bibliography. — Bolzenthal, *op. cit.* — Rondot & De La Tour, *op. cit.* — Revue numismatique, 1885, 1889. — Ammon, *op. cit.* — *Catalogus*, &c. — Blanchet, *op. cit.*, II, p. 398. — Franks & Grueber, *op. cit.* — Keary, *Brit. Mus. Guide to English Medals*, &c.

MOLART, MICHEL II (*French*). Mint-engraver at Amiens, *circ.* 1692-1698.

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MOLARINHO, JOSÉ ARNALDO NOGUEIRA (*Portug.*). A native of Guimaraẽs, and a Medallist of merit, who lived at Porto during the second and third quarters of the nineteenth century. He was employed at the Mint of that city as Engraver, and, says Aragão, his numerous works in die-sinking are justly appreciated.

I have noticed his signature on medals of the — Inauguration of the Minho Railway, 1875, and Douro Railway, 1879; — Angola Expedition, 1860; — Prize Medal of the Braga Exhibition, 1863; — Friendly Society of Typographists, 1864; — Inauguration of the Crystal Palace at Porto, 1861; — Agricultural Show at Braga, 1863; — Medal of the *Real* Associação central da Agricultura Portugueza, 1864; — Horticultural Show at Porto, 1877; — Capello and Joens, Portuguese explorers, 1855; — Tercentenary of Camões, 1880; — Centenary of the Marquis de Pombal, 1882; — Jaõ de Deus, poet, 1893; — Visit of the Emperor D. Pedro II. to Porto, 1872, etc.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874. — A. Moyaux, *Les Chemins de fer*, 1905.

MOLIN, FEDERIGO (*Ital.*). Mint-inspector at Venice, *circ.* 1630. His initials **F. M.** occur on coins.

MOLIN, J. P. (*Swed.*). Sculptor of the second half of the nineteenth century, who modelled a medal, engraved by Ericsson, with bust of Charles XV., and commemorating the Universal Industrial Exhibition at Stockholm, 1866.

MOLINET, MICHEL (*French*). Hereditary Mint-engraver at Montpellier, *circ.* 1590-1593.

MOLINET, ROBERT, surnamed **OLIVIER** (*French*). Appointed Mint-engraver at Montpellier, 2. December 1593; he resigned in 1598. Barre, in his nomenclature of French engravers, gives the date of his activity as from 1583-1593.

MOLINO, DOMENICO (*Ital.*). Mint-inspector (*zecchiere*) at Venice, 1625.

MOLINO, JERONIMO (*Ital.*). Mint-inspector at Venice, 1610-1612 and 1634-1636.

MOLINO, ZUANO MARCO (*Ital.*). Mint-rector at Cattaro, 1602-1604.

MOLL, ANTON (*Austr.*). Chief-engraver at the Mint of Vienna, 1754-1758. He had been Assistant-engraver from 1750-1754. His signature : **A. MOLL F.** occurs also on medals, as on that of 1757, commemorating the Victory of Count Daun over the Prussians at Kolin, and a religious Badge with representation of Christ and the Virgin.

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Moll was the son of a Tyrolian sculptor; he married in 1757 a sculptor's widow, Francesca Donner, but died in the following year.

BIBLIOGRAPHY. — *Katalog der K. K. Münzstempel Sammlung*, &c. — E. Fiala, *op. cit.* — Krohn, *Thomsen Bronce-Medaillier.* — Schlickeysen-Pallmann, *op. cit.*

MOLLER, CHRISTIAN (*Germ.*). Mint-engraver at Nuremberg, previous to 1674, and probably from 1669. He is the author of the very rare Shooting medal of 1671 (Imhof II, p. 111), signed **C. M.**, which has often been ascribed to Christian Maler, who however had been long dead at the time.

BIBLIOGRAPHY. — C. F. Gebert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

MÖLLER, C. A. (*Dan.*). Mint-engraver at Copenhagen, 1813. His initial **M** occurs on coins and medals. There is a commemorative medal by him of the Return of the King of Denmark from the Congress of Vienna, 1815.

MOLO *Vide* **GASPARO MOLA** *supra.*

MOLO or **MOLA, PAOLO ANTONIO** (*Ital.*). Mint-master at Milan, 1681.

MOLOSSOS (*Greek*). Mint-engraver at Thurium, *circ.* 404-388 B.C. All scholars, Raoul Rochette, von Sallet, Brunn, Dr Head, Evans, Blanchet, etc., are agreed that the signature **ΜΟΛΟΣΣΟΣ** on Thurian coins refers to the Engraver of the dies and not to a magistrate.

On a Didrachm in the British Museum collection, the artist's full signature occurs on the exergual line of the ℞, and abbreviated to **M** on the obv., a repetition of the same signature on both sides of coins, which has already been observed on some of the works of Aristoxenos, Euainetos and Kimon.

According to Dr Evans, Molossos was a contemporary of the great masters of Syracuse, but his coins, which belong to the period comprised between B.C. 404 and 388, show a degradation of style and drawing so much more marked and extraordinary seeing that the issues of the same mint of the period immediately preceding rank amongst the most exquisite productions of monetary art, such as the beautiful tetradrachms signed **ΙΣΤΟΡΟΣ, Φ, Ⱶ**, etc.

In a find of Tarentine didrachms of Evans' II. Period (B.C.420-388) were several Thurian coins signed **ΜΟΛΟΣΣΟΣ**, which enables one to determine the approximative date of the last. On the other hand, the similarity of style and work with the coins signed **ΝΙΚΑΝΔΡΟΣ** and **ΦΡΥ**, which Molossos appears to have imitated, proves that he did not work previous to about 404 B.C.

The following are some of the varieties of Molossos' dies.

1. Æ. Didrachm. Obv. Head of Pallas to r., wearing necklace and crested Athenian helmet, on the side of which, Skylla, with her hand to her head; on flap of helmet, **M**. ℞. **ΘΟΥΡΙΩΝ**. Bull,

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with r. fore-leg raised, and tail erect, butting to r., standing on bar on which : **ΜΟΛΟΣΣΟΣ** ; in ex., tunny-fish to r. : border of dots.
Weight : 123.5 grs.



B. M. Cat., *Italy*, p. 292, n° 59. — Von Sallet, *op. cit.*, p. 31. — Num. Chron., 1896, Pl. IX, n° 10.

2. Æ. Didrachm. Similar to last, but without the signature on obv.



Head, *Hist. num.*, p. 72. — Garrucci, *op. cit.*, t. CVI, n° 12. — Raoul-Rochette, *op. cit.*, Pl. III, 22. — B. M. Cat., *Italy*, p. 293, n^{os} 60-61. — Brunn, *op. cit.*, p. 296. — Ward, *Greek Coins and their parent cities*, p. 12, n^{os} 77-78.

3. Æ. Didrachm. Similar ; but the signature in smaller characters.



Garrucci, *op. cit.*, t. CVI, n° 13. — Num. Chron., 1896, Pl. IX, n° 11. — Von Sallet, *op. cit.*, p. 31. — Vienna Museum Cat., n° 4692.

4. Æ. Didrachm. Similar, but between the plumes and flag of helmet, the inscription E.



Garrucci, *op. cit.*, t. CVI, n° 11. — Vienna Museum Cat., n° 4693.

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On some specimens, the signature **ΜΟΛΟΣΣΟ** or **ΜΟΛΟΣΣΟΣ** appears in unusually large letters; this must no doubt be ascribed to a degradation of style. The coins thus signed may have been copied by inferior artists.

BIBLIOGRAPHY. — Head, *Historia Numorum*, 1887. — A. Evans, *Horsemen of Tarentum*. — Imhoof-Blumer, *Monnaies grecques*. — A. von Sallet, *Künstlerinschriften*, &c. — L. Forrer, *op. cit.*

MOLSDORF otherwise **HANS WELLER** (*Germ.*). Mint-master at Friedberg (Saxony), 1541-† 1545. His distinctive mark was a lime-leaf.

MOLTEDO (*Ital.*). Sculptor and Medallist, who worked in Paris about 1826, and was engaged on the Durand series of medals. I have come across his signature, **MOLTEDO F.** only on two medals, those of Thomas Sydenham, the "English Hippocrates", † 1689, and Dr Thomas Bartholin, Copenhagen (Durand Series, 1844).

BIBLIOGRAPHY. — Weber, *op. cit.* — Franks & Grueber, *op. cit.*

MOLVENTER, JOHANN (*Austr.*). Seal-engraver, Gem-cutter, and Die-engraver at Freiburg in Brisgau, and Ensisheim, *circ.* 1594-1611.

MONACHY, GEORGES (*Belg.*). Mint-engraver at Liège, under bishop Gérard de Groesbeck, 1567-1571, and afterwards at Cambrai and Stavelot. His name occurs in various forms : Monachy, Monacy, Monausie, Monicus, Munichs, Muenix, Munx, Munex, Munix, Muniex and Muninex.

BIBLIOGRAPHY. — Pinchart, *op. cit.* — Renesse, *Histoire numismatique de l'évêché et principauté de Liège*, Bruxelles, 1831. — A. de Witte, *op. cit.*

MONACHY, PIERRE (*French*). Mint-master at Saint-Pourçain, 1529-1531. His privy mark is a Z at the end of legends. In January 1531 the Mint was transferred to Montferrand.

BIBLIOGRAPHY. — E. Faivre, *op. cit.*

MONAU, PAUL (*Germ.*). Mint-contractor at Schweidnitz, 1517-1518. In 1546, he declined an offer to work the Royal Mint at Breslau.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Friedensburg, *op. cit.*

MONCAYO (*Amer.*). A South-American Engraver of the early part of the nineteenth century, who signed a Royalist Badge of Ferdinand VII. of Spain granted for Valour, Buenos-Ayres, 1808. He appears to have been Mint-engraver at Potosi, where this medal was struck.

BIBLIOGRAPHY. — Prado y Rojas, *Catdlogo de las monedas y medallas*, &c. — Rosa, *Medallas y monedas de la Republica Argentina*. — J. T. Medina, *Medallas coloniales Hispano-americanas*, Santiago de Chile, 1900.

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MONCEAU, JEAN DE (*French*). Engraver of jetons, during the second half of the sixteenth century. He was a Goldsmith by profession, and in 1560 he engraved irons with the arms and motto of the *Roy Dauphin*.

BIBLIOGRAPHY. — Barre, *op. cit.* — Rondot, *op. cit.* — Blanchet, *op. cit.*, II, p. 396.

MONCEL, ADOLPHE EMMANUEL (*French*). Contemporary Sculptor and Medallist, born at Paris; pupil of Millet, Thomas, and Mercié. At the Salon of 1891 he exhibited two Portrait-medallions in bronze: M^me^ K***; — M^me^ N***, and in 1894, another, of M^me^ Carnot.

MONCEL, REGNAULT DE (*French*). Mint-master at Le Mans, 1429.

MONCK, J. BERKELEY (*Brit.*). Issuer of Reading Tokens, 1811-1812, comprising : Forty Shillings, in gold; — The same, in silver; — Half Crown; — Eighteen Pence (3 var.). All these were engraved by Halliday, and are fully described in Davis, *Nineteenth Century Token Coinage*, 1906, pp. 29-30.

MONDE, A. J. VAN DER (*Dutch*). Assistant Mint-engraver at Utrecht, from about 1806 until his death in 1824. He first worked under the Chief Engraver George, and cut the Daalder of 1807 with KONINGRIJK; then under David van der Kellen; his colleagues at the Mint being from *circ.* 1819, P. van de Goor, and J. P. Schouberg.

MONDELLA, GALEAZZO (*Ital.*). Gem-engraver of Verona, mentioned by Vasari as one of the cleverest artists of the first half of the sixteenth century. Molinier suggests the attribution to him of a plaque, engraved on chalcedony, representing Septimius Severus ordering the body of Albinus to be decapitated (Berlin Museum); the signature is : $\frac{\text{ST}}{\text{GM}}$; and D^r^ Bode ascribes to him a Relief in bronze, representing the same subject; also two other Plaques in bronze, Mars and Venus surprised by Vulcan; oval, 4,8 × 5,7; — Venus and Amor between other gods; oval, 3,4 × 4,3.

Mondella was a compatriot of Matteo del Nassaro and his teacher in gem-engraving.

BIBLIOGRAPHY. — Molinier, *Les Plaquettes*, 1886. — Vasari, *op. cit.* — Mariette, *op. cit.* — Babelon, *op. cit.* — Bolzenthal, *op. cit.* — Bode, *Die Italienischen Bronzen*, Berlin, 1904.

MONDI, D. (*Ital.*). Medallist of the second half of the sixteenth century. His signature : **D. MONDI** occurs on a medal, dated 1561, with portrait on obv. of Camillo Castiglione (1517-1598), and

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Rℒ. EX VARIO CONSTANS. Diana descending from heaven on a cloud and Endymion asleep (51 mill.).

BIBLIOGRAPHY. — Armand, *op. cit.*, III, 113. — Blanchet, *op. cit.*, II.

MONDRANT (*French*). This Engraver's signature occurs on the obv. of a Portrait-medal of Louis XIV., dated 1681. *Vide* Rondot, *op. cit.*, p. 322.

MONET, PIERRE (*French*). Mint-master-general of the French coins, 1581.

MONETA, ANTONELLO DELLA (*Ital.*). Mint-engraver at Venice, *circ.* 1454.

BIBLIOGRAPHY. — N. Papadopoli, *Alcune Notizie sugli Intagliatori della Zecca di Venezia*, Milano, 1888.

MONEYERS (Mediaeval). *Vide* Notes, Vol. II, pp. 372-4; also MINT-MASTERS *supra*.

MONGIN (*French*). Foreman Die-sinker at the Duraffour Works at Lyons, 1848. He published a Portrait-medal of Louis Napoleon Bonaparte, of that date, of which 2700 specimens were struck. *Vide* De Saulcy, *op. cit.*, pl. XLII, 4.

MONGINO, STEFANO (*Ital.*). Medallist of the second half of the seventeenth century, who resided at Novara, and is mentioned by Bolzenthal. Perrin, in his List of Savoyard Engravers, gives Stefano Mongino as Mint-engraver at Novara, in 1630.

MONICCA (*Ital.*). Gem-engraver of the seventeenth century, but whose works are not of very great merit.

MONIÉ (*French*). Engraver of the first quarter of the eighteenth century, whose signature (**MONIÉ F.**) occurs on a Portrait-medal of Charles Dommey (48 mill.), a specimen of which was in the late Baron Pichon's Collection (lot 516).

Monié was working at Paris in the second half of the eighteenth century. The Dommey medal is of that epoch. By this engraver are jetons of the Six corporations of merchants of Paris, 1780, and others (*Note de M. Florange*).

MONIER, ÉMILE ADOLPHE (*French*). Contemporary Sculptor and Medallist, born at Paris, pupil of Ponscarme, Chaplain, and V. Peter. At the exhibitions of the Paris Salon for 1902, 1903, and 1905, he showed various Portrait-medallions, Plaquettes, and Medals, which are of good taste.

MONNERON, FRÈRES (*French*). Issuers of Tokens or private currency in 1791-2, also of various commemorative medals of the

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Revolution. Hennin mentions the following : Message of the King to the National Assembly, 1791; — General La Fayette, 1791 (by Rambert Dumarest; several varieties); — Jean Jacques Rousseau, 1791 (by Dumarest; sev. var.); — Médaille de Confiance of 5 Sols, 1791, Type, so-called : *au Pacte fédératif*, or *au Serment* by Dupré; many varieties); — Médaille de Confiance of 2 Sols, 1791 (by Dupré; many varieties); — Médaille de Confiance of 5 Sols, 1792 (by Dupré; Hennin describes six varieties, of two types : Commemoration of the storming of the Bastille; and Hercules endeavouring to break fasces); — Médaille de Confiance of 2 Sols, 1792 (by Dupré; several varieties of the types of the Pyramid, and Liberty seated); — Monneron of 1 Sol, type of Hercules, 1792 (a pattern, by Dupré). Most of Monneron's issues were struck at the Soho Mint, Birmingham, and a few Pattern pieces were never placed in circulation. The tokens (médailles de confiance) of 1791 are scarcer than those of 1792, of which there was a large coinage. On the 3. September 1792, the National Assembly stopped the issues of private currency, and the issuers were to redeem it within a month from the promulgation of the government decree. *Vide* **AUGUSTIN DUPRÉ** (*Vol.* I, p. 647).

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française.* — Dewamin, *Cent ans de numismatique française de 1789 à 1889.* Paris, 1893.

MONNIER, CLAUDE (*French*). Mint-master at Romans, previous to 1537 (from *circ.* 1500) and again after 1540; on 1. February 1543 he was appointed for the third time, and resigned in 1548. His issues are signed either **CM** or **M**. He may be the author of a medal with portrait of Francis, Duke of Valois, Count of Angoulême; Rℒ. Arms of France-Dauphiny, which was presented in 1504 by the city of Romans to the Duke, during the Mint-mastership of Claude Monnier.

BIBLIOGRAPHY. — E. Faivre, *op. cit.* — Mazerolle, *op. cit.*, II, p. 14, nº 68.

MONNIER, L. GABRIEL (*French*). Engraver of Besançon, born in 1733, died in 1804. By him is a Prize Medal of the Central School of the Côte-d'Or, dated 1796.

MONSÉGUR, ALEXANDRE (*French*). Contemporary Sculptor, born at Belfort (Haut-Rhin), 7. April 1849; pupil of Gérôme, and A. Millet. By him are various Portrait-medallions, among which the best known are : 1878. Colonel Denfert-Rochereau; — 1880. Autoportrait; — 1882. M. S***; — Col. Denfert-Rochereau, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogue du Salon*, 1882.

MONTAGNA or **MANTEGNA, BARTOLOMEO** (*Ital.*). North Italian Sculptor of the second half of the fifteenth century. At the Victoria

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and Albert Museum, South Kensington, there is a bronze Plaque representing St. Sebastian tied to a pillar between statues of Mars and Minerva ($3 \times 2\frac{1}{4}$ inches.). It is signed : M. School of Mantegna. An artist of that name was a famous Painter of Vicenza, *circ.* 1489-1522.

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum.*

MONTAGNY, ÉTIENNE (*French*). Sculptor and Painter, born at St. Étienne (Loire) on 17. June 1816; died at Paris in 1896; pupil of F. Rude, and David d'Angers. He is the author of many famous pieces of sculpture and of some fine Portrait-medallions in bronze : 1850. Thiolière Duchossy; — 1852. M. Bayon, magistrate; — 1859. M. J***; — Mme B. C***; — 1873. Mme C. B***; — 1880. M. Fourneyron, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Larousse, *Grand Dictionnaire.*

MONTAGNY, FLEURY (*French*). Son of the Line-engraver Jean Montagny; Medallist, born at St. Etienne, 4. February 1760, died at Marseilles in 1836. He received his first instruction from his father, and was later apprenticed to a Paris Die-sinker. When the French Government created in 1789 the State manufactory of arms at Versailles, Fleury Montagny was a member of the Committee, with Dupré, Dumarest, Jaley, and Galle, to whom were entrusted the works of engraving, chasing, and sculpture at the new establishment. In 1809 he was appointed Director of the Marseilles Mint.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Rondot, *op. cit.*, p. 373.

MONTAGNY, JEAN PIERRE (*French*). Medallist and Coin-engraver, son of the Line-engraver, Clément Montagny, born at Saint-Etienne, 31. July 1789, died blind at Belleville in 1862; he was a pupil of his father, of his uncle Fleury Montagny, and Cartellier.

Chavignerie and Auvray, mention the following productions which the artist exhibited at the Paris Salons : 1819. The four Evangelists, bas-relief in wax; — Models in wax; — Marriage-Piece; — Various Jetons for the Mint; — Aesculapius, wax model; — Bas-relief, engraved on steel; — 1822. Frame of medals and wax impressions : Marriage Medal; — The Four Evangelists; — Two commemorative Medals of the Birth of the Duke of Bordeaux, after Laffitte; — The Duke and Duchess of Berry, and the Duke of Bordeaux; — Bailly, first mayor or Paris; — Charles James. Fox; — 1824. A Portrait, model in wax; — Frame of medals; — 1824. Coronation of Charles X; — Charles X., King of France; — Pope Leo XII.; — 1833. Accession of Louis Philippe; — Stamp of the Société libre des Beaux-Arts, after a drawing by Hittorff; — Jeton of the Société libre des Beaux-Arts; —

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Jeton for the Charcoal trade of the city of Paris; — Prize Medal, with the King's bust, granted by the French government; — 1834. Commemorative Medal of the Passage of the Great St. Bernard by Napoleon (after Andrieu; 2 var.); — Bonaparte, first consul of the French Republic; — France guided by her Genius (allegorical subject in connection with the Revolution of 1830); — Commemorative Medal of the Restoration of Napoleon's statue on the Colonne Vendôme; — Commemorative Medal of the capture of Antwerp citadel; — Marquis Lally-Tollendal, † 1830; — 1835. Medallions and Bas-reliefs representing Hunting scenes, Fights between animals, &c.; — Truth lighting up Justice and the Genius of



Pattern 5 Franc pieces, by Montagny.

Evil conquered, bronze medals; — Medal of the Société libre des Beaux-Arts; — 1837. Frame of medals; — 1838. Portrait-medallion of Jacques Laffitte; — 1838. Prize Medal of the City of Marseilles; — Agriculture, with the attributes of the town of Valenciennes; — 1851. Thirty medals and models in clay; — 1852. Commemorative medal of the Election of Louis Napoleon to the Presidency of the French Republic; — Cardinal Gousset, archbishop of Rheims.

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Various commemorative medals of the Revolution of 1848, described by De Saulcy, are by Montagny : Journées de Février 1848 (Génie du mal vaincu); — Archbishop Affre (struck at the Paris Mint); — The 23. and 24. February 1848 (℞. Genius); — The Revolution of 1848, Triumph of Liberty (sev. var., signed **MONTAGNY F.** or **MONTAGNY FECIT**); — Another, on the same event, of different type; — Pattern 20 Francs, 1848 (2 var.); — Pattern 5 Francs, 1848 (2 var.; *illustrated*); — Pattern 10 Centimes, 1848 (2 var.). These pattern pieces, which exist in gold, silver, and copper, were executed in competition with other artists for the Monetary Commission of 1848.

In 1824 he produced a Pattern 5 Franc piece of Charles X., and in 1831 a Pattern 100 Franc piece of Louis Philippe, also three Pattern 5 Franc pieces, of same date. Again in 1852 he executed a Pattern coin of Louis Napoleon, with his bust on obv. and head of Liberty on ℞.

By Montagny are also the following medals : Visit of Queen Victoria to Château d'Eu, 1843 (2 var.); — Jean-Jacques Rousseau, 1712-1778 (sev. var.); — Campaign of 1814 (℞. Napoléon observant l'ennemi); — Return of Napoleon's ashes from St. Helena, 1840; — Transfer of the body of Napoleon to the Invalides, 1840; — Napoleon's Tomb at St. Helena, 1841; — Prince Louis Napoleon Bonaparte, elected to the Presidency of the French Republic, 1848; — P. J. Béranger, poet; — Bosquet, marshal of France; — Cabet, French socialist; — Obelisk of Louqsor, 1831; — Louis Philippe and Leopold I. of Belgium and consort, Visit to Paris, 1835; — Louis Philippe and Marie Amélie, 1833; — Louis Philippe, Historical Museum of Versailles, 1837; — Victor Emmanuel II., King of Sardinia, 1859 (2 var., with French and Italian legends); — Marat (sev. var.); — Voltaire, 1820 (sev. var.); — Robert Boyveau-Laffecteur, Jeton of the Royal Academy of Medicine of Belgium (3 var.); — Pope Leo XII., 1826, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Bolzenthal, *op. cit.*, p. 299. — Rondot, *op. cit.* — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.* — Dr F. P. Weber, *op. cit.* — Tobler, *Die Münz- und Medaillen-Sammlung Wunderly v. Muralt*, IV. — *Numismatic Circular*, nos 60552-57. — Dewamin, *Cent ans de numismatique française*, 1889.

MONTAGNY, PIERRE ANTOINE (*French*). Medallist, whose activity ranged between 1790 and 1816. He executed various medals and jetons : Napoleon I., conquests, and campaign of 1806 (Istria, Dalmatia, Naples, Iena, Berlin, &c.); — Medal of the French nation, 31. December 1770 (signed on ℞. **P. A M.**); — Jean Silvain Bailly, mayor of Paris, 1791 (signed : **P. A. MONTAGNY F.**); — Private currency; token or Bon for 6 Blancs (2 Sous 6 Deniers), 1791; ℞. Bust of Minerva (signed : **MONTAGN.**); — Bonaparte,

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First Consul, Scientific Expedition under Capt. Baudin; — 1811. Birth of the King of Rome; — 1791. Mirabeau; JE POURSUIVRAI LES FACTIEUX PARTOUT; Rℒ. LA NATION LA LOI 1791 METAL DE CLOCHE.



Pattern Five Francs, 1815.

To this Engraver a Pattern 5 Franc piece of Louis XVIII., 1815, unsigned, is generally attributed. It is reproduced in Dewamin, *Cent ans de numismatique française*, Pl. 40, n° 10.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Rondot, *op. cit.* — Edwards, *op. cit.* — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826. — Nagler, *op. cit.*

MONTAIGU, ANDRÉ DE (*French*). Mint-master at Marseilles, 1541—December 1545; then at Montélimar, 1547—*circ.* 1556 when the Mint was closed. The Marseilles currency of that Master bears the letters °AM° in monogram, and that of Montélimar has an E at the end of the Rℒ legend.

BIBLIOGRAPHY. — E. Faivre, *État actuel des Ateliers monétaires français et de leurs différents*, Paris, 1895.

MONTALAMBERT, PIERRE DE (*French*). Mint-engraver at Angers, before 1451.

MONTALEU, ROETTIERS DE (*French*). Chief-engraver at the Paris Mint, in succession to Dupeyron de la Coste, under Louis XVI.; his privy-mark is a lion. *Vide* **ROETTIERS.**

MONTAUTI, ANTONIO (*Ital.*). A Florentine Sculptor, Architect, and Medallist of the first half of the eighteenth century, who died in 1740. He first worked in his native town, later at Rome, and distinguished himself in architecture as well as in sculpture. He was a pupil of Giuseppe Piamontini. At Rome he was entrusted with the superintendence of the building of St. Peter's. When Frederick IV. of Denmark visited Florence in 1708, Montauti executed his

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Portrait-medal on the Rℒ. of which is a personification of the Arno. He also preserved the memory of many notabilities of his time : Lorenzo Magalotti ; — Orazio Ricasoli Rucellaj ; — Aretafila Savini Rossi, &c. His signature is : **A.M.F.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Krohn, *Thomsen Medailler.*

MONTBRUN, BLAISE (*French*). Mint-master at Marseilles, 1644.

MONTDACO, MENAULT DE (*French*). Mint-master at Bayonne, 1535-1542 ; privy mark, **D** at the end of the legends.

MONTDELIF, GUILLEMOT DE (*French*). Mint-master at Le Mans, 1428.

MONTEILH, LOUIS FERDINAND (*French*). Line- and Gem-engraver, Chaser, etc., born at Angoulême in 1792 ; died there on the 9th of May 1869. He was deaf and dumb by birth, and was educated at the institution of the Abbé de l'Epée at Paris. Later he studied drawing and modelling, and learned the art of engraving in general, and particularly gem-engraving. His cameos and intaglios in carnelian and crystal, seals, pendants, Portrait-medallions (executed in Nini's style) of Louis XVI., Marie Antoinette, Turgot, d'Epréménil, and others, are not without merit. Many of them are signed : **MONTEILH, S. M.** (Monteilh, sourd-muet).

BIBLIOGRAPHY. — Emile Biais, *Le Graveur Monteilh*, Numismatic Circular, 1907, col. 3914.

MONTEIRO (*Brazil.*). Mint-engraver at Rio de Janeiro, 1858. By him is a commemorative medal of the Inauguration of the Don Pedro II. Railway.

MONTELUPO, RAFFAELLO DA (*Ital.*). Goldsmith and Chaser of Florence, sixteenth century. He was one of Cellini's teachers and his colleague, and is said to have designed some of the medals and decorative works of Cellini.

MONTENI. *Vide* **ANTONIO MONTAUTI** *supra.*

MONTENZ, JEAN DE (*French*). Mint-engraver at Lyons, *circ.* 1379.

MONTFORT, JEAN DE (*Belg.*). A Flemish Sculptor and Medallist of the first half of the seventeenth century. He was Assayer at the Antwerp Mint in 1602, Councillor and Mint-master in 1613. He also resided for some time in France, and has executed about ten medals, the best known being that of the Infanta Isabella, daughter of Philip II. He signed : **MONTFORT F.** ; — **IO.MONT.F.** ; — **MONF.F.**, or **MONT.**

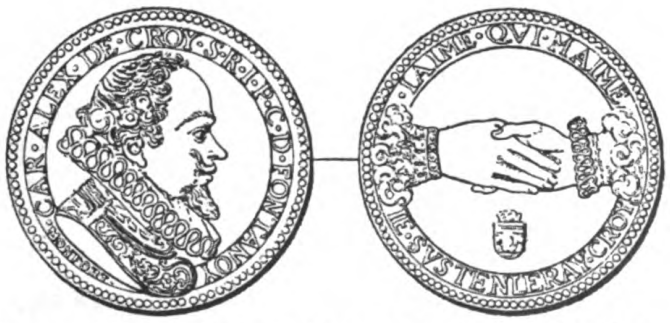
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Pinchart describes the following medallic productions by this artist : 1596. Archduke Albert; Ɍ. Altar (*illustrated*); — 1599. Philip III. of Spain; Ɍ. The Archdukes Albert and Isabella; — 1599. Archduke Albert; Ɍ. The Infanta Isabella (on their marriage); — 1615. The Infanta Isabella; Ɍ. Cipher crowned with date 1615, and St. George slaying the Dragon; — 1633. The Infanta Isabella; Ɍ. CIↃ IↃLXVI·ÆTERNITATI AVGVSTÆ·CIↃ IↃ CXXIII



Archduke Albert, 1596.

The Infanta seated on globe above clouds with peacock at her feet (on her death); — 1644. Memorial Medal of Elizabeth of Bourbon, consort of Philip IV. of Spain (signed : **MONFORT**); — Undated. Jean Richardot, president of the privy council; Ɍ. INSISTAM Owl (**IO.MONT.F.**); — Charles Alexandre de Croy, prince of the Holy Roman Empire, count of Fontenoy-le-Château; Ɍ. J'AIME QVI· M'AIME·IE·SVSTENTERAY·CROY (*illustrated*); and perhaps also : Joachin Aarssens, Abbot of S[t] Peter's Church of Ghent, 1629; — Anne de Croy, duchess of Arschot, princess of Arenberg, 1619.



Memorial Medal of Charles Alexandre de Croy, by Montfort.

Interesting particulars are given of Jean de Montfort by Picqué in *Revue belge de numismatique*, 1897, pp. 86-89.

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This medallist's activity began at the time when Conrad Bloc, who may have been his master, ceased to work in the Netherlands, and, says Pinchart, "His medals are chased with more art than those of Bloc, and they distinguish themselves in that the portraits are better modelled and more expressive."

Jean de Montfort executed the lion in gilt copper which adorns the mausoleum, erected by the Archduke Albert, to the Dukes of Brabant John II. and Anthony of Burgundy, in the church of Sainte-Gudule at Brussels.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Pinchart, *Histoire de la Gravure des Médailles*, 1870. — C. Picqué, *La Médaille de Geneviève d'Urfé, duchesse de Croy*, Revue belge de num., 1897. — A. Pinchart, *Jean de Montfort*, Revue belge II, 2 (1852), p. 97. — Rondot and De La Tour, *op. cit.* — Van Loon, *op. cit.* — *Catalogus*, &c. — Kramm, *op. cit.*

MONTLUC DE BALAGNY, JEAN DE (*French*). Governor of Cambrai, under the protectorship of Francis of Alençon; he issued there obsidional Ecus in 1581.

MONTLUÇON, JACQUELIN DE (*French*). Sixteenth century Painter to whom M. Blanchet attributes various projects for jetons and medals (*Proceedings of the Congrès de l'histoire de l'art*). *Vide* also D. Mater, *Études sur la numismatique du Berry*, Gaz. Num. fr., 1905, p. 247.

MONTORTIER, JEHAN DE (*French*). Mint-master at Angers, 1552—21. May 1557.

MONTOURCIN, CÉSAR DE (*French*). A merchant of Toulouse, who during the Ligue contracted in 1590 to work the mint there for a term of one year.

MONTPENSIER, FRANÇOIS DE (*French*). Mint-engraver at Lyons, 1503-1523. *Vide* **MONTPANCIER.**

MONTPANCIER, FRANÇOIS DE (*French*). François Nicolet, surnamed De Montpancier (also Montpensier), goldsmith of Lyons, and Mint-engraver there from 1503 to 1523. In 1509 he cut dies for Dizains in billon called *Ludovicus*, and in 1515-16 Testons of Louis XII.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Lyon.*

MONTPANCIER, PIERRE DE (*French*). Goldsmith of Lyons, who was employed at the Mint there to cut dies, 1515-1517.

MONTREDON, GERMAIN DE (*French*), Mint-master at Lyons, 1427. He struck there Blancs of Charles VII.

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MONTREDON, JEAN DE (*French*). Goldsmith of Riom, who in 1592 applied for the post of Mint-engraver there, but unsuccessfully.

BIBLIOGRAPHY. — N. Rondot, and H. de La Tour, *op. cit.*

MONY, ADOLPHE STÉPHANE (*French*). Contemporary Sculptor, born at Paris; pupil of Guitton and Bartholdi. By him are various Portrait-medallions: 1777. M^me^ A. Mony; — 1880. Antoine Emelin; — 1881. S. Mony; — 1883. M^me^ F. D***; — 1885. M^me^ Nancy M***; — 1886. A. Mony; — M^lle^ Elise V***; — 1895. M. P. V***; — 1897. Study of a female figure; — 1903. M^lle^ C. B***; — Adolphe Brunier.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon, 1882-1905.*

MONZÉ (*French*). Sculptor of the third quarter of the nineteenth century, by whom I have seen a uniface Portrait-medallion signed: *Monzé F.* 1779 (size: 61 mill.) of R.C. Sage, member of the Académie des Sciences, born in 1740 (*illustrated*).



Medal of R. C. Sage, 1779, by Monzé.

MOORE, JAMES (*Brit*). Contemporary Founder and Caster, residing at Thames Ditton, and employed at various times by sculptors and modellers, to cast Portrait-medallions. Prof. Legros, Lantéri, Morel-Ladeuil, and other artists' productions were cast by him. He died in April 1905, at the age of seventy-nine.

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He was until a few years ago the proprietor of the Thames Ditton Bronze Foundry, where he produced altogether over 250 works of colossal proportions, besides 340 smaller works, from statues by distinguished sculptors and artists, including Sir Frederick Leighton, Thomas Brock, C. B. Birch, Sir Edgar Boehm, Count Gleichen, G. F. Watts, and Hamo Thorneycroft. Mr. Moore occasionally visited Balmoral to receive the personal commands of Queen Victoria in relation to a colossal equestrian statue of the late Prince Consort, by Sir Edgar Boehm, which now stands at Windsor, and which is 14 ft. in height.

MOORE (*Brit.*). Secretary to the Society for the Encouragement of Arts, &c., and Issuer of some Patterns for the coinage, and Medals, which were engraved by Hancock : Undated Halfpenny; Rℒ. VIVAT! across the field, and edge inscribed : ARMIS TUTERIS MORIBUS ORNES (sev. var.); — Halfpenny, 1788 (sev. var.; *one illustrated*), &c.



Pattern Halfpenny of George III., issued by Moore, 1788.

BIBLIOGRAPHY. — Montagu, *Copper Coins of England*, 1893. — Spink, *Montagu Catalogue*, &c. — Crowther, *op. cit.*

MOORE, JOSEPH (*Brit.*). Medallist of the second half of the nineteenth century, born at Birmingham, 17th February 1817, died there in 1901.

His father had served in the Peninsular War and met with a serious accident when the future Engraver was yet a child. At ten years of age he persuaded his parents to allow him to try to earn his own living; he entered the office of a then well-known silversmith, and while there he learned drawing under Henry Follet Osler.

His next step in life was when he was apprenticed for eight-and-a-half years to Thomas Halliday, a die-sinker, of Newhall Street, nearly opposite to Little Charles Street. His training with Halliday was most valuable to him. In starting business for himself he

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began with dies for button making, which at that time was one of the chief, if not the greatest, industry of the town. At that time a " Brummagem button " was something more than a necessary article for fastening clothes together. Buttons were made in all sorts of fanciful and really artistic designs, — approaching in not a few instances to works of art.

Joseph Moore, at the Exhibition of 1851, was awarded the prize for excellent workmanship in the manufacture of buttons.

Before the term of his apprenticeship drew to a close he had a strong desire to become a medallist. He obtained the requisite tools, fitted up a bench in the attic of the house in which he then lived, and, rising every morning at four o'clock he would copy



some of the designs he had brought from his shop on the previous night.

When eighteen years of age he for a short time was under the tuition of Samuel Lines, in whose school have been taught so many talented engravers and die-sinkers.

In 1844, it was suggested to Moore that he might make a coin which would be an improvement on the heavy and cumbersome penny-piece which was then in currency. He designed a model penny — absolutely his own idea — of about the size of a farthing, inside the raised rim of which was a small piece of silver which brought its value up to the proper standard. The rim was ingeniously devised with the object of making the penny distinguishable from other coins of a similar size in the pocket merely by

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feeling it. There was an enormous demand for these tokens; so great, indeed, that Wyon, the coin die-sinker to the Mint, when he came to consult Moore about his system of making dies so that they would not break, good-humouredly explained that they had met with such favour with the public that he had been compelled to advertise the fact that they were the result of private enterprise and not a Government issue.

Later, the Engraver entered, under advantageous conditions, the business of W. James Taylor, medallist, Summer Lane. Mr. Ralph Heaton of the Mint, and Mr. James Hinks were the first to give him remunerative work. At that period the Birmingham Mint was making dies for currency, and in their production Moore's services were required.

By the very necessities of his case he has been unfortunate, inasmuch as some of the best of his work has gone forth far and wide without bearing his name, having been executed on commission for leading Art firms. For half a century he devoted himself exclusively to engraving medals and furnishing designs for exhibitions in India, Canada, America, Australia, for Universities, or in commemoration of all the principal events that have occurred during that period. Whilst the general public may never know half of the excellent work he has performed, in Art circles it has not been unrecognised nor unappreciated.

" Amongst the best known productions of Moore's skill is the medal representing " Christus Consolator ", which he executed when



Pattern Penny of Queen Victoria, 1860, by Moore.

he was 29 years of age. At the time it attracted much attention. It contained 16 figures. When the idea of reproducing it on a medal was mentioned to Mr. Peter Hollins, he urged Moore not to attempt to carry it out. He pointed out the difficulty of retaining on a medal only two-and-a-quarter inches across the individuality of the features of the 16 figures in the picture. But Moore tried, and this very successfully. When Queen Victoria visited Birmingham in 1858 for the purpose of opening Aston Hall, Moore

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designed the medal in commemoration of the occasion. A gold impression of the medal — the cost of which was chiefly defrayed by Mr. R. Heaton — was presented to Her Majesty, who expressed her high appreciation of it. He also made the die for the medal of the late John Henry Chamberlain, whose features are reproduced with great fidelity. On the reverse side of this medal is the Art building, with the inscription : " Given for Design in memory of a



Medal of the Royal National Eisteddfod at Carnavon, 1877.

Master of Design ". Moore was one of the most energetic members of the now moribund Art Guild, in which, during the period of its existence, he took much interest; and in the formation of the Midland Art Club, he rendered valuable assistance" (*Birmingham Faces and Places*, 1898, p. 45.)

For some time, Joseph Moore was in partnership with Mr. Allen, and the business was carried on under the style of **ALLEN & MOORE**, at Great Hampton Row, Birmingham. (*Vide* **ALLEN & MOORE**, Vol. I, p. 41.)

Beside the Aston Hall medal, mentioned above, I have a note of

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the following medallic productions of this Engraver : Set of English Cathedrals ; — Welsh medals of the Portmadoc Eisteddfod, 1851 (signed : **A. & M.**) ; — Royal National Eisteddfod, viz. Carnavon, 1877 (signed : **J. MOORE BIRM.** ; *illustrated*), and others ; — Medals, of Public Institutions, as those of King Edward's Grammar School, and the Institution for the Blind ; — Prize and Exhibition medals, and Medals and Badges of Societies, Orders, and Lodges ; — Meeting of the British Association at Birmingham, 1849 ; — Eminent Men : Lord Brougham ; — Sir Charles Napier ; — Duke of Wellington ; — General Gordon ; — George Frederick Müntz, 1890 ; — George Dawson ; — R^t Hon. Joseph Chamberlain ; — John Henry Chamberlain ; — Nathan Mayer Rothschild ; — Johann Ronge ; — Prince Oscar of Sweden, on his Visit to the Works of



D^r Lawson Tait, 1890.

G. R. Collis, Birmingham, 1862 (signed : **J. MOORE F.**) ; — The Duke of Leinster, Lodge of Free Masons, Lima, Peru, 1861 ; — John Bright and others, Corn Law Agitation, 1846 (signed : **A. & M. BIRM^m**) ; — Richard Cobden, Free Trade established, 1846 ; — Charles Giles Bridle Daubeny, M. D., Meeting of the British Association at Cheltenham, 1856 (sev. var.) ; — Thomas Holloway, 1857 (sev. var.) ; — Another, Advertising medalets, 1858 (sev. var.) ; — Robert Burns, Centenary, 1859 (signed : **J. MOORE S[illegible]**) ; — Martin Luther ; — Joseph Paxton, architect of the Crystal Palace ; — William Roscoe, Centenary, 1853, — D^r W^m Ross Jordan, Birmingham, 1890 (A. J. N. 803) ; — D^r Lawson Tait, Birmingham, 1890 (A J. N. 892 ; in Boston collection ; *illustrated*) ; — D^r John Dalton, Manchester, 1781 (struck between 1850 and 1870) ; — Lord Brougham, National Association for the Promotion

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of Social Science, 1857; — Dr C. B. G. Daubeny, Oxford (A. J. N. 631); — Dr Sir Charles Hastings, British Medical Association (A. J. N. 656); — Augustus Graham, Brooklyn Institute; — Schiller (Medal executed in commission for the William Tell Society, and published by C. L. Norton, a Birmingham bookseller); — Opening of the Clifton Suspension Bridge, Bristol, 1864; — Completion of Plymouth Breakwater, 1848; — Society of Arts School of Design, Birmingham, designed by T. Clark; — Edward VI. Grammar School, Birmingham, Tercentenary celebration, 1852; — Industrial Exhibition at Plymouth, 1865; — French Revolution of 1848 (5 var.); — Eugène Cavaignac, 1848; — John Frothingham, British Canadian Schools; — Canadian Jubilee Medals of Queen Victoria, 1887, and 1897, &c.

By Moore are also some Patterns for coins : Model Crown (undated); — Model Two Shilling piece (signed : **A. & M.**, *illustrated*, Vol. I, p. 41); — Penny of Queen Victoria, 1860 (sev. var.; *one illustrated*). " These Patterns", says Montagu ". were sent by Moore to the Mint for the approval of the Government, but were not accepted. The dies were destroyed in 1886 after several examples had been restruck in silver, white metal, bronze and copper"; — Australian Tradesmen's Tokens; — Cent and Half Cent of Rajah Brooke, of Sarawak, North Borneo (engraved for the Mint, Birmingham).

G. W. de Saulles, late Chief-engraver at the Royal Mint, 1893-1903, worked for Joseph Moore from 1888 to 1892.

Moore's signature occurs in various forms : **J. MOORE SC.**; — **J. MOORE F.**; — **JOSEPH MOORE**; — **J. M.**; — **M.**; — **MOORE F.**, &c.

BIBLIOGRAPHY. — S. M. Spink, *Catalogue of Mr. Montagu's collection of Coins from George I. to Victoria*, London, 1891. — Hildebrand, *op. cit.* — Marvin, *op. cit.* — *Numismatic Chronicle*, 1888-1903. — Cochran-Patrick, *Scottish Medals.* — Montagu, *Copper Coins of England*, 1893. — W. J. Davis, *Token Coinage of Warwickshire.* — Id., *Nineteenth Century Token Coinage*, 1904. — De Saulcy, *Souvenirs numismatiques*, &c. — Dr Horatio R. Storer, *MS Notes.* — Mc Lachlan, *Canadian Diamond Jubilee Medals*, 1897.

MOORE, JOSEPH (*Brit.*). Son of the last, and his able successor, as Die-sinker, Seal-engraver and Medallist.

Among his most recent productions I have noticed : Tercentenary of Shakespeare (with his portrait surrounded by the busts of Phelps, Macready and Irving; Rℒ. View of Stratford-on-Avon); — Sir Henry Irving (Memorial medal); — William Murdoch; — Glasgow Industrial Exhibition, 1886-7, etc.

Probably many of the later medals mentioned under Joseph Moore Senr are by his son.

MOORE, SAMUEL (*Amer.*). Fifth Director of the United States

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Mint at Philadelphia, appointed July 15, 1824, and succeeded by Robert Maskell Patterson, May 26, 1835.

BIBLIOGRAPHY. — Evans, *History of the U.S.A. Mint.* — Snowden, *Washington Medals.*

MOORS, M. (*Germ. ?*). A Treble "Christfestthaler", undated, of Hamburg, is signed **M. MOORS**, according to L. & L. Hamburger, who described the piece in *Raritäten-Catalog*, IV., 1900, lot 349. On obv. is a representation of Christ's birth, and on Rℒ. the Adoration of the Magi.

MOOS, MELCHIOR VON (*Swiss.*). Mint-master at Lucerne, 1545-1549.

MORAES, MANUEL DE (*Portug.*). Goldsmith, and Mint-engraver at Lisbon, appointed on 3. October 1667, in succession to João Baptista Coelho; in 1688 he was made an Assayer, and resigned, 7. July 1704 (*Arch. da casa da moeda*).

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

MORAES, MANOEL DE (*Port.*). Medallist of the third quarter of the nineteenth century, and Engraver of the following medals: Medal of the Royal Humane Society of Portugal, 1852; — Visit of Charles Albert, King of Sardinia, to Oporto, 1854, &c.

MORAN, FERNANDO (*French*). Mint-master at Bordeaux, *circ.* 1610.

MORAO, HENRY DE (*French*). Mint-master at Dijon, *circ.* 1610.

MORAN & CLARK (*Amer.*). Issuers of private currency, at San Francisco (California), *viz.* 10 Dollar pieces, obv. Inscription. Rℒ. Weight in wreath (*circ.* 1849-50).

MORAND, HUGUES (*French*). Mint-engraver at Besançon, *circ.* 1699-1721.

MORAU, HENRY (*French*). Contemporary Sculptor, born at Pondichéry; pupil of Alphée Dubois and Henri Dubois. By him are numerous Portrait-medallions, some of which have been exhibited at the Paris Salons from time to time: 1888. M. le Dr H. M***; — Mlle A. M***; — 1889. Maître A. M***; — Mme V. C***; — 1893. Mlle A. M***, &c.

MOREAU (*French*). Engraver of the first half of the nineteenth century, best known for his various Patterns for the coinage of

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Charles X., 1824, and Louis Philippe, 1830. These consist of: 5 Franc pieces (Dewamin Pl. 49, 2); — 2 Francs (D., Pl. 49, 3) of Charles X.; — 100 Francs; — 5 Francs &c. of Louis Philippe.

This artist's signature : **MOREAU S.** occurs on a medal commemorating the Recovery of George III., Cheltenham, 1788-9.



Pattern Five Francs of Charles X.

Moreau engraved also Jettons, Tickets, Advertising Counters, Badges, Prize Medals, &c.

BIBLIOGRAPHY. — Dewamin, *op. cit.*

MOREAU, AUGUSTE MATHURIN (*French*). Sculptor of the nineteenth century, born at Dijon, 18 November 1822; pupil of A. Ramey and Dumont; won in 1842 the second Grand Prix de Rome; Knight of the Legion of Honour since 1865. Beside many fine works of sculpture, he has executed Portrait-medallions, cast in bronze, some of which were exhibited at the Paris Salons, as late as 1906, when he showed fifteen bronze Plaquettes entitled : Souvenirs de Troyes; and 1907, a bronze Plaquette, " Enfant ", after Boucher.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op.cit.*

MOREAU, EDMONDE AUGUSTIN JEAN (*French*). Nineteenth century Sculptor, born at Paris, 8. May 1831; pupil of A. Toussaint. He is the author, amongst others, of a Portrait-medallion, carved in ivory, of his master, A. Toussaint, executed after a drawing by Gumery.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MOREAU, ÉTIENNE (*French*). Contemporary Sculptor and Gem-engraver; pupil of Macquet. By him is a gem representing a Lion and Cupid.

MOREAU, HIPPOLYTE (*French*). Contemporary Sculptor and

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Medallist; pupil of Jouffroy. He exhibited Portrait-medallions, cast in bronze, at the Salons of 1897 and 1903.

MOREAU, JEAN (*French*). Général des Monnaies, *circ.* 1626.

MOREAU, LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of his father, Thomas, and of Mathurin Moreau. At the Salon of 1904 he exhibited a Portrait-medallion of his mother.

MOREAU-VAUTHIER, GABRIEL JEAN PAUL (*French*). Contemporary Sculptor, born at Paris; pupil of his father, and Thomas; died in 1893. At the Salon of 1892 were two Portrait-medallions by him : M^lle^ S. M***; — J. C***. He excelled in ivory carving.

MOREHEN, HORACE (*Brit.*). Contemporary Sculptor and Medallist of London, by whom are the following Portrait-medallions : Lord Salisbury, February 1895; — Gladstone, April 1894. These two medallions were published by J. H. Mayer & C°, London, in terra-cotta, and old ivory; they measure both 8 inches in diam. This artist has also executed Portrait-plaques of Miss Ellen Terry, Sir Henry Irving, and others.

BIBLIOGRAPHY. — *Information kindly supplied by D^r^ F. Parkes Weber.*

MOREIRA, CYPRIANO DA SILVA (*Portug.*). Engraver, born in 1755, pupil of João de Figueiredo at the Lisbon arsenal; and appointed Engraver of coins, arms, and medals at the Mint there, 19. August 1804, with a yearly salary of 360 $ 000 reis. In 1812, his name appears as fourth Engraver; in 1814 as third; and in 1826, the year of his death, as second. His work is very creditable, but I have never come across any of his medals.

BIBLIOGRAPHY. — Aragão, *op. cit.*

MOREL (or **MORET**), **ALFRED** (*French*). Contemporary Sculptor, born at Tours (Indre-et-Loire), and author of various Portrait-medallions, amongst others, one of M^me^ G***, which was exhibited at the Paris Salon of 1880.

MOREL, ANDRÉ (*French*). Mint-master at Chambéry, *circ.* 1565. *Vide* Perrin, *op. cit.*, p. 150.

MOREL, ANDRÉ (*French*). Mint-master at Lyons, 1543. to *circ.* 1561; he was succeeded by François Guilhem. Vallentin (*Annuaire numismatique*, 1894) mentions coins of Henry II., dated 1560, and struck at Lyons by André Morel, signed with an **M** above trefoil after the date; but this Mint-master's usual privy-mark is **AM**.

MOREL, ANDRÉ II (*French*). Mint-master at Lyons, under Charles IX. and Henry III. He signed his issues, like his prede-

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cessor, **AM**, with, in addition, a pellet in the O's and three dots in the C's of the legends. He struck posthumous Douzains of Charles IX., in 1575, before the return of Henry III. from Poland, and coins in the name of Charles X. On the surrender of Lyons to Henry IV., 7. February 1594, he had to resign in favour of Jehan Filliard, of Grenoble.

Bibliography. — E. Faivre, *op. cit.*

MOREL, EDMOND (*French*). Last Director of the Mint of La Rochelle, 1824—16. November 1837; privy-mark, a trident.

MOREL-LADEUIL, LÉONARD (*French*). Contemporary Silversmith and Worker in metal, born at Clermont-Ferrand in 1834, died at



Louis Napoleon, Prince Imperial.

Boulogne-sur-Mer in 1888. He began as a chaser in bronze, and worked with Vechte; he also studied sculpture under Feuchère. In 1855 he executed a remarkable shield for Napoleon III., and among his most noted productions are: Courage slaying the hydra

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of Anarchy; — Night; — Dreams; — Music and Poetry; — Much ado about nothing; — The Merchants of Venice, and other compositions taken from Shakespeare; — Paradise Lost; — Toilet of a Pompeian lady; — Twilight; — Dawn; — Charity (bas-relief in *repoussé* silver); — Prometheus comforted by the Oceanids (bas-relief in *repoussé* silver); — La Fable (1880), etc.

Morel-Ladeuil worked for a long time almost exclusively for the London and Birmingham Silversmiths, Elkington & Co. The Vase of the Helicon, executed by him, was offered to Queen Victoria in honour of her Jubilee. One of his finest works, the famous "Milton" shield (Paris Exhibition, 1867), is now in the Victoria and Albert Museum, South Kensington.

In 1878 the artist was decorated with the Legion of Honour.

At the Salon of 1888, he exhibited three Bas-reliefs: The Good Samaritan; — Time dispersing the hours; — Amor Patriae; — and a Portrait-medallion in bronze.

Dr F. P. Weber possessed a Portrait-medallion by him of the Prince Imperial Louis Napoleon, as cadet and volunteer, 1873 (?), signed: **MOREL-LADEUIL**, and cast by James Moore, of Thames-Ditton, from a plaster model (*illustrated*). This medallion is now in the British Museum.

In the Museum of the Palais de l'Académie, at Clermont-Ferrand, are original models (in red modelling-wax on white wood), made by Morel-Ladeuil for a medal to commemorate the Opening of Epping Forest to the public, 1882.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Dr F. P. Weber, *op. cit.*, and *Num. Chronicle*, 1907, p. 249.

MOREL, EUGÈNE (*French*). Sculptor and Medallist of the early part of the nineteenth century, by whom are various medals, some of which are signed: **MOREL FILS**. It is possible that there may have been two Die-sinkers of that name, father and son.

His signature occurs on the following works: J. A. Manuel, French deputy, 1823 (plaquette); — Mercier, ex-sergeant of the Paris Garde nationale, 1823 (plaquette); — Defence of the heights of the Buttes Chaumont by the pupils of the Polytechnic School, 30. March 1814; — Charles Jean Jules, king of Sweden (2 var., signed: **MOREL FILS F.**, and **MOREL F.**); — Joseph Francis Oscar, Crown-prince of Sweden, 1825; — William Frederick George Louis, Crown-prince of Holland, 1799 (signed: **MOREL FECIT**); — Birth of the Duke of Bordeaux, 1820; — Bonaparte crossing the Great St. Bernard, an VIII; — Dr André Mazet, Paris, 1821; — George, Prince Regent of Great Britain; — Napoleon and Marie Louise (plaques and medals); — Napoleon I. (plaques of *repoussé* work); — Marie Louise (*repoussé* plaques); — Death of Prince Poniatowski, 1813; — Napoleon's family, &c.

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MOREL, MICHEL (*French*). Mint-engraver at Montpellier, *circ.* 1542-1560.

MOREL, REMOND (*French*). Mint-engraver at Toulouse, 1562.

MORELLI (*Ital.*) Gem-engraver of the early part of the nineteenth century, who worked for Napoleon I. Some of the cameos, forming part of the Napoleon relics, which were stolen from the Liverpool Museum, in April 1905, were by this artist. These objects are thus described :

1. A ring set with sardonyx-cameo portrait of Napoleon, laureated head and classical costume. The cameo is set off with small diamonds, and the ring was a gift from Napoleon and Marie Louise to Madame Ney, Princess of Moskowa.

2. A snuff-box, $3\frac{1}{2}$ in. by $2\frac{1}{2}$ in., made of vari-coloured enamels and beautifully chased gold, with a sardonyx set in the lid, carved with cameo containing portraits of Napoleon, Marie Louise, and the young King of Rome, and signed **MORELLI**. Lapis lazuli, small diamonds, and other valuable stones had been called into ornamental requisition for the box, which was a present to Marshal Ney, Prince of Moskowa, from Napoleon and Marie Louise at the same time as the ring was given to Madame Ney.

3. A gold seal with miniature military accoutrements adorning the handle, and set with a cornelian upon which the initial " N " and the Imperial eagle had been engraved in intaglio. The lower part of the seal opens, displaying a small recess, which is said to have held the private seal of Napoleon.

Pistrucci was apprenticed to Morelli.

MORELLO, ANDREAS (*French*). Mint-master at Chambéry, 1563-1565.

MORET, ALFRED (*French*). Contemporary Sculptor and Medallist, born at Tours. By him are also Portrait-medallions : 1880. M^me^ G*** ; — 1884. D^r^ M***; — 1885. L. D***; — 1886. D^r^ M***.

BIBLIOGRAPHY. — *Catalogues du Salon.*

MORETTI, MARCO AZIO (*Ital.*). Gem-engraver and perhaps also a Medallist of Bologna, who flourished about 1495. He is praised by Achillini; and Io. Baptisto Pio, in a Latin elegy of 1509, invited him to engrave a portrait of his Chloris. Mariette does not appear to attach very much faith to these contemporaries' estimation.

BIBLIOGRAPHY. — Babelon, *op. cit.* — King, *op. cit.* — Mariette, *op. cit.*

MOREY, VIRGILE (*French*). Contemporary Sculptor, born at Paris; pupil of Hippolyte Moreau. By him is a Portrait-medallion, which was exhibited at the Paris Salon in 1884.

MORGAN & CO (*Vide* **H. MORGAN** *infra*). Die-makers, Medallists,

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and licensed Token Manufacturers, at 12 Rathbone Place, Oxford St., London, in the early part of the nineteenth century, from about 1811. They mainly employed Halliday, who cut the dies of all the tokens struck by this firm, either under the style of H. Morgan, or Morgan & Co. They were accused in 1811 of issuing imitations of inferior value of the tokens of Garratt & Co. of Bristol (Davis, *Nineteenth Century Token Coinage*, p. 100-1).

BIBLIOGRAPHY. — Davis, *op. cit.*

MORGAN, GEORGE T. (*Brit.*). Sculptor and Medallist, born at Birmingham, in 1845. He studied at the Art School there, and won a National Scholarship at the South Kensington, where he was a student two years. He worked for Mr. Pinches, about 1873-1875, and later went over to the United States, and was Assistant Mint-engraver at Philadelphia (U. S. A.) under William Barber and Charles E. Barber, *circ.* 1876-1890. He is best known by the so-called "Bland" Dollar (*illustrated*), which is his design and execu-



"Bland" Dollar, 1878, by George T. Morgan.

tion, and was first struck in 1878. Amongst his medals are : David Roberts, 1796-1864, executed in 1875 for the Art Union Co. of London (signed: **G. MORGAN SC.**); — Thomas Carlyle, on his 80th Birthday (engraved by Boehm); — Railway Exhibition at Chicago, 1883 (in conjunction with Barber); — Henry Bessemer, 1879 (a specimen in gold was presented to H. M. Edward VII. in 1906, and is now in the Royal Collection), etc.

BIBLIOGRAPHY. — Evans, *History of the U. S. Mint and Coinage*, 1892. — Watson, *History of the American Coinage*, 1899.

MORGAN, H. (*Brit.*). Issuer and Manufacturer of tokens, in the early part of the nineteenth century; he resided at 12 Rathbone Place, London. Amongst his issues are : Cornwall, Shilling, 1811; — Derby, Shilling, with view of Peterborough Cathedral; —

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County of Devonshire, Shillings, with view of Eddystone Lighthouse (10 varieties, all engraved by Halliday); — Gloucester, Shilling and Sixpence (arms of city); — Hampshire County, Shillings (Ships at sea); — Leicester, Shillings (4) and Sixpences (2), 1811; — London, Shillings (9) and Sixpences (6), 1811 (all engraved by Halliday); — Lynn, Eighteenpence, Shilling, and Sixpence, 1811; — Mansfield, Shillings (3), 1812; — Bristol, Shillings (5), undated; Sixpences (2), etc.

MORGANTI, BENTO or **BENVENUTO** (*Ital.*). Medallist of the early part of the eighteenth century, born at Rome, studied at Coïmbra (Portugal). His father was librarian to Don Thomas d'Almeida, first patriarch of Lisbon. The artist distinguished himself in Portugal as an Engraver of coins and medals, some of which are described in the work : *Numismalogia, o breve recopilaçao das algumas medalhas dos imperadores romanos*, Lisbon, 1737.

BIBLIOGRAPHY. — Raczynski, *Dictionnaire historico-artistique du Portugal.*

MORGHEN, RAFFAELLO (*Ital.*). Line-engraver, of the early part of the nineteenth century (1788-1833). He designed amongst others the following medals : Marie Louise of Bourbon, and her son Charles Louis, second king of Etruria, 1803 (after a model by Santarelli); — Giovanni Fantoni, 1807; — Ferdinand III., king of Etruria, on his visit to Milan, 1814; — Ferdinand IV. of the Two-Sicilies, 1792, etc.

His work in line-engraving comprises 254 pieces, among which the best are those which he executed at Florence.

MORGUE, LOYS (*French*). Mint-master at Montpellier, *circ.* 1492.

MORGUE, PIERRE I. (*French*). Assayer and Engraver at the Mint of Montpellier, appointed on 22. December 1397, and replaced by Jean Perrin, 4 May 1398. In 1401 he was Die-cutter at the Mint of Villeneuve Saint-André. His name still occurs on documents of 1418.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MORGUE, PIERRE II. (*French*). Mint-engraver at Montpellier, *circ.* 1435.

MORGUET, JEHAN (*French*). Mint-master at Amiens, *circ.* 1541.

MORI, IOHANNES ANTONIUS (*Ital.*). Mint-engraver at Rome, *circ.* 1612-1623. Ammon says he signed : **I.A.M.**; or **I.A.MORI**. *Vide Köhlers Münzbel.*, Pl. XIX, 207.339. *Vide* **MORO**.

MORIA, M^lle BLANCHE ADÈLE (*French*). Contemporary Sculptor, born at Paris; pupil of Schroeder, Chapu, and Mercié. At the Salon of 1885 she exhibited a Portrait-medallion of M^lle A. B***, and in 1905, M^me de B***; — Claire D***; — Jeannette; — Jeanne L***;

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— M. Raulin, architect; — Raymond; — M^me^ Poilpot, etc.; — 1906, Scènes rustiques; — 1907, Jannine; — Le baiser; — Jeanne; — Étude; — M. Raulin; — Invocation; — Au village, etc.

MORICE, LEON (*French*). Contemporary Sculptor, born at Angers; pupil of Brunclair. At the salon of 1894 I noticed a Portrait-medallion by him of the sculptor and medallist Alexandre Charpentier.

MORILLON, ANTOINE (*Belg.*). Writer, Philosopher, Jurist, Painter, Sculptor, and Medallist, of the sixteenth century. A native of Louvain, he was born *circ.* 1522, and died 9. October 1556. Under the auspices of Cardinal Granvella, who engaged him as librarian,



he visited Italy and Sicily, in search of antiquities. The first medal executed by him, according to D^r^ Simonis, is dated 1543, and presents a bust of Seneca (*illustrated*), after the antique; the R℣. bears the following inscription: ANTON MORILLON / EX LAPIDE / SCULPS. Another depicts

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the features of the famous philosopher Theophrastus; legend: ΘΕΟ-ΦΡΑΣΤΟΣ ΜΕΛΑΝΤΑ ΕΡΕΣΙΟΣ. A third medal, also dated 1543, represents D. Christo Abevuszum, a young personage of West Friesland; legend: D.CHRISTO ABEVVSZVM.AET.XIX.A.M. F.ꝏMDXLIII.

These three productions are the only authenticated works of the Louvain artist, but Dr Simonis suggests the attribution to him also of a medal of Cardinal Granvella, ℞. Vessel of Ulysses passing near rock on which three sirens (Armand II, p. 255) given by Plon to Leone Leoni; and of another, now unfortunately lost, of Lambert Lombard, with the inscription: IN EFFIGIEM LOMBARDI A.M.



Obv. of Portrait-medal of Seneca, by Morillon.

Morillon may have been a pupil of Lombard. At his death, he left a valuable collection of ancient coins to his brother Maximilian, who was a bishop.

Dr F. P. Weber recently presented a specimen of the Seneca medal by Morillon to the National Collection.

BIBLIOGRAPHY. — Dr Julien Simonis, *L'Art du médailleur en Belgique*, Bruxelles, 1900.

MORIN, A. C. (*Amer.*). Die-sinker at Philadelphia (U.S.A.), in the middle years of the nineteenth century. His signature : **A. C. MORIN FECIT PHILAD.** occurs on a Prize Medal of the Pensylvania State Agricultural Society, 1851.

MORIN, GEORGES (*French*). Contemporary Medallist, who exhibited several Plaquettes at the Berlin Kunst-Ausstellung, 1907: Herr Schmidtmann; — Prof. Dessoir; — Christening Plaquette; — Medal of the Berlin Chamber of Commerce, etc.

MORIN, JEHAN (*French*). Mint-master at Le Mans, 1425 (for one year).

MORIN, LUCAS (*French*). Mint-master at Le Mans, 1426-1428.

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MORIN, PHILIPPE (*French*). Mint-master at Nancy, 1555-56.

BIBLIOGRAPHY. — Lepage, *op. cit.*

MORING, T. (*Brit.*). Die-sinker of London, *circ.* 1860. He engraved in that year a Prize Medal of the Moffat Academy Club, signed : **T. MORING F. LONDON.**

MORING, W. (*Brit.*). Designer of the Centenary Jewel of Albion Lodge, London, 1851. (*Vide* Marvin, *Masonic Medals*, CCCCLXXVIII, p. 192.)

MORITZ (*Germ.*). Goldsmith, and Die-cutter at Brunswick, *circ.* 1567, in which year he engraveed Thalers, Goldgulden, and Fürstengroschen.

BIBLIOGRAPHY. — E. Fiala, *Münzen und Medaillen der Welfischen Lande*, 1905.

MORIZOT, JULIE (*French*). Contemporary Sculptor, born at Saint-Amand (Cher); pupil of L. E. Cougny. By her are numerous Portrait-medallions in terra-cotta and cast bronze, amongst which the following were exhibited at the Paris Salons : 1873. M. B***; — M^me^ B***; — 1875. E. L. Cougny; — 1876. M^me^ Françoise Gabrielle C***; — 1877. M. A. L***, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MORLET, PIERRE (*French*). Mint-engraver at Amiens in 1433, then at St. Quentin, 1434-5.

MORLON, PIERRE ALEXANDRE (*French*). Contemporary Sculptor, born at Mâcon; pupil of Falguière, Mercié, and H. Dubois. Since 1901 he has exhibited every year at the Paris Salons Portrait-medallions and Plaquettes. In 1906 I noticed especially three fine Plaquettes : Société Médico-chirurgicale; — Vers la lumière; — L'Imprimeur; — and a medal, Gallia (obv. and R/.); — and in 1907 : M. Destailleurs, architect; — M^me^ de R***; — M^me^ Morlon; — Gallia, medal belonging to the Paris Mint; — Aux Armes, similar medal; — Marriage Plaquette; — Decorative Plaquette; — La soif; — L'imprimeur; — Plaquette for Motor Races, &c.

MORLOT, GÉDÉON (*Swiss*). Mint-master at Geneva, 25. September 1601 to *circ.* 6. February 1602. He issues are signed **M**. He died in 1602.

MORMON ISSUES. The Mormons at Salt Lake City issued in 1849 and 1850 private currency consisting of: 1849. 2 ½, 5 and 10 Dollars (Clasped hands; R/. Eye), 20 Dollars (Clasped hands; R/. Mitre over eye); — 1850. 5 Dollars (type as last, stars on R/.). The 1849 20 Dollar piece is extremely rare.

MORO, JACOBO ANTONIO (*Ital.*). Medallist and Coin-engraver,

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born at Milan, and appointed Mint-engraver at Rome, in succession to Giorgio Rancetti in 1610. He served under Popes Paul V. Borghese and Gregory XV., remaining in office until 1624, when Gaspare Mola was called to fill his post. He died in January 1625. From 1621 he was assisted by Camillo Corradini. One of his finest productions is an *Agnus Dei* set with intaglios in precious stones.

Moro's medals are usually signed : **I. A. M.** ; — **I. A. MORO**, or **I. A. MORI**. Amongst the best known are : *Paul V.* The Church of Santa Maria Maggiore, 1615 ; — St. Peter's Cathedral, An XIII. ; — The Vatican Palace, an XVI. (signed : **I. A. MORI**) ; — The Quirinal, 1616 ; — Paul V., large medallion ; Rꝛ. Ponte di Ceprano (2 varieties), 1620, and others of 1614 and 1618 ; — *Gregory XV.* Peace and Religion, 1623, medal for distribution by the Duca di Fiano on his journey to the Valtellina, etc.

The coins of Paul V. Borghese are not signed, but may in all probability be ascribed to Moro, after the fifth year of his pontificate. The Portrait Scudi and Testoni exhibit very fine work.

Moro's name has been confused with that of Morone, who first worked at Mantua, 1623, and later was Mint-engraver at the Papal Mint at Rome, from 1640 to 1670.

BIBLIOGRAPHY. — Cav. Bertolotti, *Antonio Moro, Gaspare Mola e Morone-Mola, incisori della Zecca di Roma*, Milano, 1877. — Bolzenthal, *op. cit.* — Keary, *op. cit.*

MORO, ZUAN (*Ital.*). Mint-inspector at Venice, 1781.

MORODET, ANTOINE (*French*). Mint-master at Amiens, 1645.

MORODET, JEAN JACQUES (*French*). Contracted in 1645 to strike 173 Marks' worth of gold Ecus, and 156 Marks' of Quarter Ecus, of Louis XIII. He was Mint-master at Amiens from *circ.* 1641 to 1647. *Vide* Mazerolle, *op. cit.* I, 626, 630.

MORONE-MOLA, GASPARO (*Ital.*). Nephew of the renowned Medallist and Coin-engraver Gaspare Mola, and himself also a clever Engraver. The date of his birth is not on record, but we know that in 1633 he was working at Mantua as Mint-engraver there. In 1637 we find him already in Rome, where he entered into a partnership with Gaspare Mola and Orazio Ghibellini for the production of commemorative and personal medals. On the death of his uncle, he was appointed his successor as Engraver at the Papal Zecca. He received his first monthly payment from the Mint in February 1640. From that date until 1665 he executed all the annual pontifical medals, as well as most of the coins, serving four Popes in succession : Urban VIII., Innocent X., Alexander VII., and Clement IX. In 1668 he was given an assistant in the person of Lucenti, who became his successor.

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Morone's signature on coins and medals is nearly always : **G. M.** but on medals it occurs also as : **MORO**, or **MORONE**. Among the coins signed : **G. M.** are : *Urban VIII.*, *Æ*. Scudo, 1643 ; — *Æ*. Scudo, An XX, 1643 (The Holy Conception ; sev. var.) ; — An XXI, 1643 (ROMA Half-length figures of the apostles St. Peter and St. Paul) ; — An XX, 1643 (TE MANE TE VESPERE. ROMA. The Pope kneeling before the Archangel Michael ; 2 var., both signed : **G. M.**) ; — Same date (VIVIT DEVS. ROMA. The Archangel slaying the Dragon ; *illustrated*) ; — *Æ*. Testone, An XX, 1643 (VIVIT DEVS ; sev. var., all signed : **G. M.**), and others of lower denominations. The coins of the succeeding Popes under whom Morone worked do not appear to be signed.

Amongst the artist's medallic productions are : *Urban VIII.* (1640-1643) : Bust of St. Peter, An XVIII ; — Mining scenery and works of Monte Leone, FERRI. FODINIS. APERTIS MDCXXXXI. ROMÆ (signed : **G. M.**) ; — View of the Wharves di Termini, UBERIORI. ANNONAE. COMMODO, An XIX ; — View of the walls of Rome, ADDITIS. URBI. PROPUGNACULIS, An XX (signed : **G. M.**) ; — Coronation of St. Elizabeth of Portugal, An XX ; — Roma seated, and St. Peter's, AUCTA. AD. METAU-



Scudo of Urban VIII., 1643, by Morone.

RUM. DITIONE. ROMÆ, An XXI (signed : **G. M.**) ; — Peace seated between Prudence and Strength, 1644 (signed : **G. M.**), etc. — *Innocent X.* (1644-1655). Justice and Clemency, An II. ; — Two Angels supporting a cross, FRVCTVM SVVM DEDIT IN TEMPORE, An III ; — The Basilica Lateranese, DECOR DOMVS DOMINI, 1647 ; — Interior of St-Peter's, VATICANIS. SACELLIS. INSIGNITIS, An IIII ; — St. Peter in glory, VP THESAVROS ANNI SANCTIORIS TECVM APERIAM, An V ; — The Palace of the Capitoline Museum, An V ; — The Heavenly Father in the clouds, FIAT PAX IN VIRTUTE TUA, An VI ; — The Washing

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of the feet, An VI; — Jubilee Medal; The Pope assisted by the clergy opening the Porta Santa, 1650 (5 or 6 varieties of types); — Jubilee Medal; — The Porta Santa closed (5 var.); — Conse-



Medal for Merit of Pope Alexander VII.

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cration of the mausoleum of St. Agnès, An VII; — The Fountain of the Piazza Navona and Obelisk, built by Cav. Bernini, An VII; — Condemnation of the views of Jansenius, REPLEVIT ORBEM TERRARUM, An IX; — View of the Church of St. Agnès, An X; — St. Peter holding keys and book, An X; — Two Angels supporting a cross, An X; — The "Spirito Santo", REPLEVIT ORBEM TERRARUM, An XI; — The Washing of the feet, TU DOMINUS ET MAGISTER, An XI. — *Alexander VII.* (1655-1667). The following medals are also signed : G. M. : — Accession Medal, with bust of Christ on R℣., An I.; — Justice and Peace embracing each other, An I; — The Porta del Popolo, and Arrival of Queen Christina of Sweden in Rome, An II (2 var.); — Assagium generale, 1656; — Cessation of the Pestilence of 1656, UT UMBRA ILLIUS LIBERARENTUR. An III; — Another, with legend : POPULUM RELIGIONE TUETUR, An III; — The Washing of the feet, An III; — The Church of Castel Gandolfo, 1659; — Another, with legend : DILEXI DOMINE DECOREM DOMUS TUÆ, An V; — Dedication of the Church of S. Tommaso da Villanuova, An V; — The Church of S. Maria della Pace, An V; — The Palace of the Quirinal, 1659; — Medal for Merit (*illustrated*); — The Court of the Collegio Romano, OMNIS SAPIENTIA A DOMINO MDCLX; — The Arsenal of Civita Vecchia, 1660; — Bust of Christ, VIVO EGO JAM NON EGO ROMA, An VI; — Plan of the Piazza Vaticana, FUNDAMENTA etc., 1661 (2 var.); — The Church of S. Maria in Campitelli, An VIII; — The Church of S. Maria in Via Lata, An VIII.; — St. Peter's Cathedral, PRIMA SEDES FIDEI REGULA ECCLESIÆ FUNDAMENTUM, An VIII; — The Royal Staircase at the Vatican Palace, An IX; — The Procession del Corpus Domini, An X (2 var.); — Beatification of St. François de Sales, An XI; — The Hospital of San Spirito, AEDIBUS OECONOMIA ET DISCIPLINA RESTITUTIS, An XII; — The Piazza Vaticana and Portico minore, An XII (2 var.); — Façade of the Church of St. Andrea della Valle, An XII; — The Washing of the feet, FORMAM SERVI ACCIPIENS, An XIII; — The Plague of 1656 (2 var. in Boston Museum); — The Plague of 1662, etc.

Morone's best medals are those of the New Fabric on the Campidoglio; — San Giovanni in Laterano; — Circo agonale; — Jubilee Medal, 1650; — Queen Christina of Sweden; — Carlo Antonio dal Pozzo; R℣. Pieta, etc., and he is also the author of the Portrait-medals of Charles I., duke of Mantua, and Dukes Vincenzo I. and II.; — Charles, duke of Nevers, 1608, &c.

Most of the writers on Papal medals have confused the works of the three medallists J. A. Moro, Gaspare Mola, and Gasparo Morone, who were three distinct artists and have all three been in

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succession Engravers at the Zecca of Rome from 1610 to about 1670.

BIBLIOGRAPHY. — Bertolotto, *J. A. Moro, Gaspare Mola, e Gasp. Morone-Mola*, Archivio storico lombardo, 1877. — Cinagli, *op. cit.*

MORONI. *Vide* **MORONE** *suprâ*.

MOROSINI, FRANCESCO (*Ital.*). Mint-master at Cattaro, 1608-1610.

MOROSINI, LODOVICO (*Ital.*). Mint-master at Venice, 1748. Initials **L.M.H.** on some of his issues.

MOROSINI, PIETRO (*Ital.*). Mint-master at Cattaro, 1624-1627.

MOROSINI, VETTOR (*Ital.*). Mint-master at Venice, *circ.* 1762. Some of his coins are signed : **VET.M.**

MORREL (*French*). This Engraver's signature occurs on a medal of the " Société d'Emulation et de Prévoyance des Pharmaciens " of Lyons, dated 1853.

MORRELL, RICHARD (*Brit.*). Goldsmith, whose name occurs as one of the Jury of Goldsmiths elected by the Commonwealth in 1649 to superintend the making of standard trial pieces of Gold and Silver for the coins.

BIBLIOGRAPHY. — Chaffers, *Gilda Aurifabrorum*, p. 62.

MORRIS, WILLIAM (*Brit.*). Poet and artistic Decorator, born near London in 1834, died, 3. October 1896. He was educated at Marlborough College and Oxford, where he became intimately acquainted with Burne-Jones. In 1863 he established the business in stained glass and decorations which bears his name.



W. Morris.

Morris has been the great English exponent of the revival of artistic taste throughout Europe within the last twenty-five years, and as such his name cannot be omitted here. " He it was ", says

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one of his biographers, "who snatched from the hand of Ruskin the torch which Pugin earlier in the century had kindled, and fired the love of beauty in us... He stamped the mark of his personality upon the design of his generation... Morris was an absolutely healthy idealist... He has exercised considerable influence upon manufacture, but only indirectly, his methods being professedly those of art. The greatest pleasure in life he said, was the pleasure of creating beautiful things" (*Vide* art. *W. Morris* by Lewis F. Day, in Easter Art Annual, 1899).

Indirectly this great artist has influenced medallic art in this country and inspired new ideas in the earlier accepted theories.

MORRISON, JAMES (*Brit.*). Purveyor of the Royal Mint, *anno* 8 of George III,, Deputy Master and Worker, *anno* 24.

MORRISON, JAMES W. (*Brit.*). Deputy Master and Worker of the Royal Mint, *anno* 43 of George III. Probably the same person as the last.

MORSIUS. This signature, which is probably a fictitious one, occurs on a gem, formerly in the Denham collection, representing Hercules carrying a bull.

MORSSHEIMER, MAX (surnamed **WAGENSTRYBER**) (*Germ.*). Moneyer at Worms, *circ.* 1483.

MORTIER, PAUL (*French*). Contemporary Sculptor, born at Rheims; pupil of Roufosse. At the Salon of 1888 he exhibited a Portrait-medallion of Louis Corrons, and in 1892 a decorative Plaquette, of excellent taste.

MORTON, ARCHBISHOP (*Brit.*). Held the See of Canterbury from 1487 to 1500, and issued Half Groats of Henry VII. which are



Canterbury Half Groat of Henry VII.

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distinguished by an **M** and ton (part of the rebus or punning symbol of the name of the archbishop). There are many varieties (*one illustrated*).

MORTON, ARTHUR (*Brit.*). Contemporary Sculptor and Medallist, residing in London, who at the Royal Academy of 1905 exhibited an Arts and Crafts Medal, in silver.

MORVILLER (*French*). There is a Portrait-plaque in *repoussé* work, of Napoleon and Marie Louise, by this artist, in conjunction with Gayrard.

MOSCA or (**MUSCA**), **GIOVAN MARIA**, surnamed **PADOVANO** (*Ital.*). Architect, Sculptor, and Medallist, born at Padua towards the end of the fifteenth century. He was a pupil of the sculptor Agostino Zoppo. Many of his works, executed in Italy before his settlement in Poland in 1530, may be seen at Padua and Venice. He took part in the decoration of the Chapel del Santo in St. Anthony's church at Padua; in the church of St. Agnès is a Bas-relief : " The Judgment of Solomon " by him, and above the gate of the old Baptistery, " The Offering of Abraham. " Two of his mythological statues, a " Satyr, " and " Venus rising from the sea-foam " were exhibited at one of the recent Exhibitions of Italian Renaissance Art at Paris. Marble statues by Mosca of St. Sebastian and St. Pantaleone adorn the altars of the church of S. Rocca at Venice ; a " Carita " is in the church of St. Stephen, and another in the " del Carmine " church, &c. All these fine works carried the fame of the artist far beyond the frontiers of his native country, and in 1530 he was invited, in conjunction with other Italian artists, by Sigismund I., king of Poland, to settle at Cracow. There he executed the mausoleum in red Hungarian marble of king Ladislaus Jagiellon. On the death of Sigismund I., Mosca passed into the service of his son, Sigismund Augustus, who loaded him with honours and presents. He was still living at the beginning of 1573 but probably died in the same year.

Besides remarkable works of sculpture, as the tombs of the three consorts of Sigismund Augustus, the monument of St. Maciejowski in Cracow cathedral, and that of bishop Dzierzkowski in Gniezno cathedral, Padovano modelled several artistic medals, in the Italian style. Only four are known, all bearing the date 1532, cast in bronze, and of 70 mill. in diameter : Sigismund I. ; ℞. Polish eagle (signed : **IOHANNES MARIA PATAVINVS. F. ANNO DOMINI NOSTRI. M.D.XXXII**) ; — Queen Bona Sforza ; ℞. Artichoke (signed : **JOHANNES—MARIA—PATAVINVS—FECIT**) ; — Sigismund II. (Sigismund Augustus); ℞. Lion to l., &c. (signed : **JOHANNES MARIA PATAVINVS F.** ; *illustrated*) ; — Princess Isabella, daughter of Sigismund I. ; ℞. HIC ARMEI LINVS EST NOSTRAE PVDICITIAE

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INDEX Diana (signed: **JOA MAR PAT FT.**). Originals of these medals are very rare; but numerous later casts of smaller size, in silver and bronze, are met with.



Sigismund II., king of Poland.

A contemporary of Mosca, **GIOVANNI JACOPO CARAGLIO** (*q. v.* Vol. I) settled over in Poland at the bidding of king Sigismund I., towards 1539. He was a native of Verona, where, *circ.* 1526, he

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excelled in engraving on leather from models by Raphael, Titian, Rosso de' Rossi, Pierino del Vaga, and others. Later he gave himself up to gem-engraving, goldsmiths'-and medallic work. One of his works, an oval Portrait-cameo in agate, of Queen Bona Sforza of Poland, signed : **IACOBV. VERON.** was formerly in the Debruge-Dumenil collection in Paris. Pietro Aretino, who recommended the artist to Sigismund I., mentions two medals by Caraglio, which are now lost : Queen Bona; ℞. FORTIS BONA PRVDENS A D.MDXL Crown above united arms of Poland and Sforza; — Alessandro Pesenti, of Verona; ℞. VIRTVTE·DVCE·COMITE· FORTVNA. Musical implements. Caraglio did not sign his medals, so that other portrait-pieces of Sigismund Augustus, of Italian character, may be attributed to him, although there is no other evidence than the work.

A medal by Mosca (*illustrated*) is thus described in the Sale Catalogue of the Maxwell Collection (March 1906): Italian XVIth Century Portrait-medal by Giovan Maria Mosca, of Sigismund Augustus of Poland, 1530-1572; ℞. PARCERE SUBIECTIS ET DE BELLARE.SVPERBOS, Lion walking to left, with signature of artist in full ; below, **IOANNES.MARIA.PATAVINVS.F.** (*Armand*, I, $\frac{140}{3}$), diam. 66, fine and rare.

BIBLIOGRAPHY. — Joseph de Zielinski, *Notices biographiques sur Jean Marie Mosca (Padovano) et Jean Jacob Caraglio, artistes italiens en Pologne au XVI^{e} siècle*, Rivista italiana di numismatica, 1904. — Armand, *op. cit.* — Bolzenthal, *op. cit.* — Merzbacher, *Kunst Medaillen Katalog*, Mai 1900, nos 566-569. — Fortnum, *Bronzes in the South Kensington Museum.*

MOSCETTI, CARLO (*Ital.*). Medallist of the third quarter of the nineteenth century, residing at Rome. By him I have seen the following medals : Prof. Luigi Maria Rezzi, of Piacenza; — Liberation of Rome, 1870; — Medal of Merit (*Roma revendicata ai suoi liberatori*); — Fifth Century of the German Hospital at Rome, under Papal patronage and Austrian Imperial Presidency, 1885; — Vaccination Medal, with bust of king Umberto, 1878; — Garibaldi, 1875; — Cholera Epidemics, 1885-86; — Attempt on the life of Umberto I., 1878; — Raphael (International Artistic Association of Rome); — Giuseppe Valadier, &c.

The work of this Engraver is not of much merit.

MOSCHI, PAUL (*Swiss*). Moneyer at Freiburg, but a native of Strassburg. He was employed at the mint of Freiburg, which he left in 1596.

BIBLIOGRAPHY. — Dr Carl Brun, *Schweizer. Künstlerlexikon.*

MOSENGEIL, GOTTFRIED (*Germ.*). Warden of the Mint at Frankfort-on-Main, appointed 5. November 1761.

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MOSER (*Swiss*). Die-sinker of the middle years of the nineteenth century, who resided at Lyons. The only medallic work I know by him is a Portrait-medal of the French poet Gresset, 1854.



St. Vincent Rebellion suppressed, 1773.

MOSER, GEORG MICHAEL (*Swiss*). 1706-1783. Goldsmith, Chaser, and Enameller, Gem-engraver, and Medallist, born at Schaffhausen on 17. January, 1706. His father, Michael M., was a Coppersmith

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of some note. With him, young Moser learned drawing and chasing. At the age of 18 he went to Geneva and applied himself there to the goldsmith's art. After a year and a half he left for Paris and London, practically without means. In England, he was first employed by a cabinet-maker, named Trotter, as a chaser of brass ornaments for furniture. Becoming acquainted with the celebrated artist Hayd, under his patronage, he soon made himself a name.

The fine enamelled snuff-boxes (enamelled by a process of his own invention), watch-cases in *repoussé* work, and other objects of decorative art attracted the notice of the wealthy amateurs, among them Lord Bute, and later also the King and the Prince of Wales.

In 1729, the artist married the daughter of the painter Claude Gugnier of Grenoble, by whom he only had a daughter, Mary M., who became a flower painter of some note.

Moser was drawing-master to George III. during his boyhood, and on the latter's accession in 1760 he was employed to engrave his first seals. Before that, he had engraved seals for George II. and medals of various institutions. For a fine watch-case, executed in commission for Queen Charlotte, adorned with whole length figures of her two eldest children, he received a " hatful of guineas ".

His signature : **G. M. MOSER F.** 1774 occurs on a cameo, engraved after the cameo of Alexander, representing a Cupid playing familiarly with a lion, accompanied by a young Nymph, naked, and a Bacchante with a tambourine in her left hand; also on several medals : **MOSER F.** on a large Portrait-medallion of George III., commemorating his Coronation, but undated; — Suppression of the Rebellion at Saint Vincent (*illustrated*), &c.

" When Hayd's Art School, afterwards known as the St. Martin's Lane Academy was established, about 1736, Moser became manager and treasurer, and continued in that position until the school was absorbed in the Royal Academy ". King George III. presided at the official transformation in 1768.

" Moser ", says the writer of the artist's biography in Sydney Lee's *National Dictionary of Biography*, " was an original member, afterwards a director, of the Incorporated Society of Artists whose seal he designed and executed, and was one of the twenty-one directors, whose retirement, in 1767, led to the establishment of the Royal Academy, whose first President was Sir Joshua Reynolds, and the second, Moser himself. The artist had been elected first keeper, having rooms assigned to him in Somerset House ".

" He died at Somerset House, 24. January 1783, and was buried in the churchyard of St. Paul's, Covent Garden. His funeral was attended by most of his fellow academicians and pupils ".

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" On the day after Moser's death, a notice of him from the pen of Sir Joshua Reynolds was published in which he was described as the cleverest gold chaser in the kingdom, possessed of a universal knowledge of all branches of painting and sculpture, and in every sense the father of the present race of artists ".

Moser was in the receipt of a Royal pension of £ 100.

Füsslin remarks : " Er ist nicht nur ein grosser Künstler, der aut einer gebahnten Strasse mit Leichtigkeit und sicherm Schritte eine hohe Stufe der Vollkommenheit erreicht ; er ist Erfinder und wusste das Schmelzmalen auf einen bisdahin unbekannten Grad der Vollkommenheit zu bringen ; auch verbesserte und berichtigte er vieles darinne, und seine Farben sind von besonderer Schönheit ".

BIBLIOGRAPHY. — F. M. O'D., *Moser*, Dict. Nat. Biog. — Chaffers, *op. cit.* — Betts, *op. cit.* — Bolzenthal, *op. cit.* — Dr Carl Brun, *Moser, Schweiz. Künstler-Lexikon.* — *Füsslin*, Best. Kstler IV, p. 129. — *Füssli*, K.-Lex. I, p. 443 ; II, p. 918. — *Nagler*, K.-Lex. IX, p. 515. — Gaz. des Beaux-Arts, XXV, p. 535, 539-541. — *Müller*, K. Lex. III, p. 131. — *Seubert*, K.-Lex. II, p. 605. — *Singer*, K. Lex. III, p. 254.

MOSES, SIEGMUND (*Germ.*). Die-cutter at the Mint of Breslau, 1610-1616.

MOSSHAMER, BENEDIKT (*Austr.*). Mint-warden, and Master at Salzburg, 1685-1718. His name occurs also as **MOSSHAMMER**.

MOSSMANN, WALTER (*Brit.*). Mint-warden at Edinburgh, 1559.

MOSSOP, WILLIAM (*Brit.*). Medallist of the second half of the eighteenth century, born at Dublin in 1751, died there either in 1804 or 1806. The following particulars are borrowed from Frazer's work *On the Medallists of Ireland and their Work*.

" The name of Mossop's father was Browne, and when he died, his widow married W. Mossop, a relation of the popular actor and stage-manager, Henry Mossop. The father of her child having been a Roman catholic, she changed his name, to obtain admission for him into the Blue Coat School, to that of her second husband. On leaving this school, about 1765, he was apprenticed to a Mr. Stone, die-sinker, who made seal-dies for the Linen Board, and work of similar description, upon which he kept young Mossop occupied. At this time, the trade of die-sinking in Dublin was remunerative; for there was much demand for buttons struck in metal, which was so well paid that the workmen who fabricated heavy gilt buttons (then in ordinary use for gentlemen and their servants' liveries) were able to earn large wages, and seldom worked above three or four days each week, spending the rest of their time in idleness and drinking. Stone was of intemperate habits, which caused his death; and his son, following the father's example,

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likewise soon killed himself. The entire support of unfortunate Stone's family devolved on Mossop. He continued to work for the Linen Board up to 1781, when a change took place in the management of the board; and the dismissal of their secretary led to a system of contract, which deprived him of his employment at a time when, having married, he was burdened with a young family. A circumstance occurred about this period which in a material degree influenced the course of Mossop's life. He was requested to value a collection of medals for some friend, who contemplated purchasing them; and becoming much interested in their execution, when his friend declined to do so, he secured the collection himself. Their possession excited in him the desire to make similar beautiful works of art; and thus his labours as a medallist commenced. He carried his ambitious design into execution without delay, and the result proved how wisely he had selected his proper vocation. The medal he first produced was that of Mr. Ryder, a well-known popular actor in Dublin, which was made in 1782; and when we consider that this premier essay was executed by a person who had no previous training in such a peculiar and special department, that the modelling of the portrait, and its subsequent engraving on a steel die, were due to the unaided development of his skill and natural talent, resulting in a finished work deserving of high commendation, and one that placed him in the rank of a medallist of exceptional ability, it must be admitted we are describing the history of a man of genius, far beyond the average standard. The portrait of Ryder was, by general consent, considered a striking likeness. There is a rather rare engraving, which may have possibly aided Mossop's modelling — and, no doubt, he enjoyed opportunities of studying his appearance when acting on the stage — but we have no evidence that he was permitted to model Ryder's face from a life-sitting; and if this be so, the result is still more surprising and exceptional. When the medal was completed, it was inspected and admired by crowds of citizens; yet it is related that, after the lapse of several months, there was only a single medal sold: whether this is correct or not, it is beyond question that it is seldom met with at present. Soon after he executed a medal — still more scarce, of which I know only a solitary impression in the Royal Irish Academy — that, with side busts, of the Right Hon. John Beresford and his wife.

" Two works of such marked excellence succeeding each other attracted the notice, and, better still, the assistance and friendship of D^{r} Quin, advantages which to Mossop's serious disappointment, were soon lost by the death of his influential friend and benefactor, of whom he completed a medallic likeness, at the request of Mr. Wade, one of his patients, in grateful acknowledgment of his

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recovery from a severe illness. Dr Quin contemplated the idea of sending Mossop to Boulton's great mint works in Birmingham ; but his death put an end to this arrangement. In Gilbert's *History of Dublin* (Appendix to Vol. II) there is a detailed list of most of Mossop's works, compiled by his son, and collated by Dr A. Smith, with the assistance of private letters, which formed the first reliable record of his labours. In the year 1784, Mossop resided at 13 Essex-quay. He modestly describes his occupation as " letter-cutter and die-sinker ". He was subsequently employed by the firm of Camac, Kyan and Camac (1793) in coining into halfpence the copper which they obtained from their property, the Wicklow Copper Mines. There was a scarcity of copper at that period, owing to the



Union Penny, 1789, by Mossop.

restricted working of the Royal Mint, which led to numbers of traders striking private tokens throughout England and Ireland. Amongst them, the Dublin Company of Camac competed so largely that, to a great extent, at least in Ireland, they displaced the royal coinage, and the phrase, " a Camac " became for several years synonymous with a halfpenny. Mossop was engaged in making their dies and superintending the practical working of their private



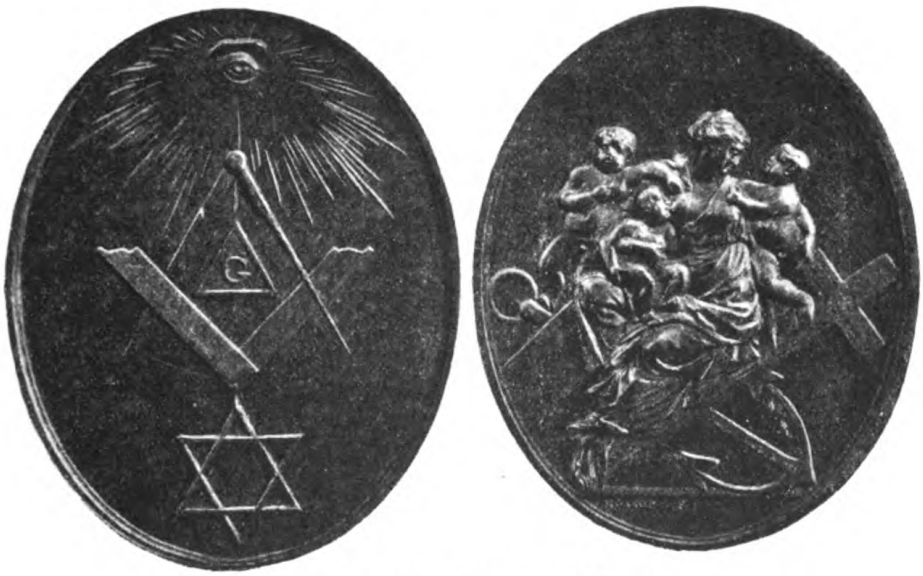
Camac, Kyan and Camac Haltpenny, 1793, by Mossop.

mint. The subsequent failure of this firm, in addition to the loss of his appointment, entailed on him serious pecuniary loss. In 1797 he returned to his occupation as a private die-sinker, and so long as work could be obtained he continued his laborious and little-appreciated toil.

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"The celebrated sculptor, Edward Smith, was a friend of Mossop's, and aided him by his council and designs in some of his medals.

"It is difficult to obtain information respecting the numerous seals of which Mossop prepared dies for different incorporated and other public bodies in Ireland. Several of these seals were executed in silver, and as they became disused were melted down for their intrinsic metallic value, and so destroyed. I have a small silver seal of the Irish Ordnance Department, which, I believe, is his workmanship. He engraved a few compositions in carnelian and on ivory; in the latter material he cut a small copy of the marriage of Cupid and Psyche, but I am unable to trace its present possessor.



Masonic School Medal, by W. Mossop.

"Before cutting the steel die, Mossop was in the habit of executing in wax a careful model of the portrait or design he intended to complete. He employed wax softened with turpentine, and coloured white or brown, which was laid down on pieces of slate or glass, and accurately moulded to the intended form. In modelling figures, they were designed as a primary study, and the drapery laid on by subsequent stages. He thus preserved the positions of the limbs correct, however minute they were; and the examples I have of his workmanship evince by their delicate manipulation the fineness of his touch and skill as a draughtsman. Several of his steel dies were still recently preserved in the possession of Mr. J. Woodhouse of Dublin, who follows the same interesting profession as a medallist."

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The die-sinker John Jones (*q. v.* III, 82) continued to strike medals from Mossop's designs and dies after the death of that artist, which occurred at Dublin in 1804 or 1806, after a few hours' illness, from an attack of paralysis and apoplexy.

Mossop's signature on coins and medals occurs in the following different forms: **W. M. F.**; — **W. MOSSOP**; — **W. MOSSOP F.**; — **MOSSOP F.**; — **MOSSOP**, or **MOSSOP FECIT.**

List of the Artist's Medals & Coins. Thomas Ryder, actor; — Medallion of the Right Hon. John and Mrs. Beresford, 1788; — Henry Quin, M. D., 1789; — David La Touche, 1785; — William Alexander, 1785; — William Deane, 1785; — Edmund Sexton Viscount Pery (Dean Dawson states, that when Mossop had finished this medal, Lord Pery expressed himself highly pleased and inquired what remuneration he expected. On Mossop replying, "Twenty guineas", he handed him a cheque for forty, remarking that he "considered the artist had not put a fair price on his work,



Dr Henry Quin.

and hoped he would be satisfied with what he thought proper to give"); — Cunningham Prize Medal of the Royal Irish Academy, with bust of Lord Charlemont, 1776; — Down Corporation of Horse Breeders, 1787; — Primate Robinson, Lord Rokeby, 1779; — Pattern for the Camac Halfpenny, 1793 (signed: **MOSSOP F**); — Camac Halfpenny, 1793 (*illustrated*); — Union Penny, 1789 (executed from a design by Sir Joshua Reynolds; only a few bronze proofs were struck (it is said, six only) when the die broke (*illustrated*); — Medals given at the Commencements, Trinity College, Dublin (2 var.), 1793; — Castlebar Medal, 1791; — Louis XVI., two types (signed: **W. M.** This and the next medals were copied from those by F. LOOS) — Marie-Antoinette, 1793 (signed: **W.M.**); — The Dauphin of France as Louis XVII., 1793 (**W. M.**); — Louis XVI. and Marie-Antoinette, 1793; — Medal of the Friendly Brothers of Saint Patrick (sev. var.); — Ticket of the

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Private Theatre, 1796 (sev. var.); — Ticket of the Private Theatre, undated (signed: **MOSSOP**); — Another, a Trial piece (signed: **MOSSOP F.**); — Medal of the Society for the promotion of Religion and Virtue, 1792; — Memorial Medal of Camden, 1794; — Dr Barret's School Medal; — Tyrone Regiment, for soldierly Merit (one specimen was recently sold (1906) from Sir Henry Irving's collection); — Bantry Bay Medal (French Expedition to Bantry Bay); — Order of Orange and Blue (sev. var.); — Orange Asso-



Union Penny, 1789.

ciation, with bust of William III., made in 1798; — The Hon. Henry St. George Cole, 1798; — Masonic School Medal (designed by the sculptor, Edward Smith; *illustrated*); — Medals of the College Historical Society (2 var.); — Mossop's Medal (History, Oratory, and Poetry; 2 varieties); — Dublin Society Medal; — Medals of the Farming Society of Ireland (3 var.), 1800; — Navan Farming Society Medals, 1800; — Irish Ordnance Medal, etc.

The Portrait of Dr Quin was reproduced by the Tassies in paste.

BIBLIOGRAPHY. — William Frazer, *The Medallists of Ireland and their Work*. — Bolzenthal, *op. cit.* — *Dictionary of National Biography*. — Numismatic Chronicle, 1877-1897 (*English Personal Medals*). — Raspe, *op. cit.* — Tancred, *op. cit.* — Gray, *op. cit.* — Davis, *Nineteenth Century Token Coinage*. — *Murdoch Sale Catalogue*, 1906. — Marvin, *op. cit.* — *Medallic Illustrations*, etc.

MOSSOP, WILLIAM STEPHEN (*Brit.*). Son of the last, and also a Medallist, born at Dublin in 1788, and educated at the Academy of Samuel White. " He was ", says Frazer, " in 1802, placed in the Art Schools of the Royal Dublin Society, under Francis West, the master of the Figure School, and became afterwards his private pupil until the unexpected death of his father obliged him, at the age of sixteen years, to commence practising his future profession for a livelihood. His first work was a medal for the Incorporated Society for Promoting Charter Schools in Ireland, which he began under his father's directions, and it was finished soon after, before he was seventeen years of age. His art studies were resumed for a time under Mr. West; and, in 1806, young Mossop was

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commissioned by the Farming Society of Ireland to prepare a medal for their shows, which was likewise intended to be worn as a badge by their life members. In 1810 he designed and struck a large-sized medal to commemorate the fiftieth year of the reign of George III., and in 1813 received the premium offered by the Society of Arts for a die intended for a school medal. This was afterwards purchased from him by the Feinaglian Institute and employed as their premium medal. In the succeeding year (1814) he competed again, with success, in accordance with an advertisement of the Society of Arts, who promised to purchase the die, but afterwards neglected to do so. The design which he prepared was a fine head of Vulcan.

" Mossop followed the process adopted by his father when designing the model of the future medal-die he intended to engrave, using a preparation of bees-wax, melted and softened with turpentine, coloured white by the addition of flake white, or brown with oxide of iron. He spread this tempered wax upon a piece of glass or slate, adding and working in successive portions until the design was completed to his satisfaction. Several models prepared by him in this manner are in my possession, which evince his skilful manipulation and freedom of touch. With the care of a genuine artist, when the human figure was intended to be reproduced, he, as a preliminary stage, represented it in a nude condition, to secure a natural and correct rendering of the postures and relative measurements of the individual parts; afterwards the needful draperies and other accessory embellishments were added and worked over. Such models were made upon a scale that afforded a design of larger size than the die which was intended to be engraved. They were plotted into squares of equal measurements, and so transferred with accuracy to the metallic surface, similar to the well-known method adopted by painters. Thus the perfect medal was finished from a well-considered model, though the artist did not carry out in all instances his primary ideas after a servile manner, for I find some of his medals to differ in detail from the wax design, and the alterations were usually improvements as well.

" Mossop was nominated secretary to the Royal Hibernian Academy when it was founded, and held office during his life-time. He died in 1827, after an attack of mental aberration — another in the long list of those artists whose minds have suffered from incessant brain work and the anxieties inseparable from the pursuit of their profession when wanting the recompense of adequate patronage.

" About seven years before his death he contemplated preparing a series of forty medals to represent the portraits of distinguished Irishmen. He completed the first medal of the set, that of Henry

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Grattan, and worked out almost perfectly four others, namely, Ussher, Charlemont, Swift and Sheridan; but the inscriptions with their names were not added, and the dies remained for several years without being hardened. At length they passed into the possession of J. Woodhouse, who annealed them with complete success, the designs having by good fortune remained intact and in perfect condition since they left the hands of Mossop. Another medal, it is stated, was modelled by him, which I have seen no impression of, namely, " Hercules slaying the Hydra". The heads of the hydra in this design were reported to represent those of three prominent political agitators in Dublin. The medal he made for the Rifle Brigade is described from an unique example in my possession.

"Mossop left some valuable designs cast in plaster of Paris. Certain of these casts reproduce the models he prepared for his Irish portrait-medals: one represents the original design for his prize-



Dean Swift, by W. S. Mossop.

medal of Vulcan, and a few have no relation to any of his completed dies. He was employed like his father in preparing the seals of different corporate bodies and public boards, and some of the designs he prepared for this purpose are works of artistic value, and well-executed; but no list of these seals has yet appeared. The following imperfect record of such as have fallen under my own observation is subjoined: Chamber of Commerce, Waterford; — Cork Institution, MDCCCVII; — County of Sligo Infirmary, 1813; — Irish Medical Office; — Seals of the Irish Treasury and Sub-Treasurers; — Waterford Harbour Commissioners; — Derby Corporation Seal; — Strabane Corporation; — 77th Regiment; — Richmond Lunatic Asylum; — La Touche; — Episcopal Seals, with Arms (various); — Prussian Consulate; — United States Consulate; — Commanding Officer of the Royal Artillery in Ireland; — Seal of the Benchers of King's Inns (possibly by the elder Mossop); — Seal of the Rotundo Lying-in Hospital, MDCCCVII.

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The following steel-dies of Mossop Jun^{r} are preserved in the Museum of the Royal Irish Academy : Obv. and Rℒ. dies of the small medals of William III.; — Obv. and Rℒ. dies of Richard Wogan Talbot's medal; — Obv. and Rℒ. dies of George IV.'s medal, and a "hubb" for the head of George IV.; — Obv. and Rℒ. of George III.'s Coronation medal; — Obv. of the heads of the "Three Georges", commemorating the Centenary of the House of Hanover."

List of Medals. Incorporated Society for Charter Schools in Ireland; — Medal of the Farming Society of Ireland (3 var.); — George III.'s Jubilee Medal, 1809 (signed: **W. S. M. FECIT**); — Kildare Farming Society, 1813; — Centenary Medal of the House of Hanover, 1814 (signed: **MOSSOP F.** on obv., and **MOSSOP FECIT** on Rℒ.); — Head of Vulcan; — Daniel O'Connell, 1816; — Feinaglian Institution (3 varieties of different sizes and designs); — Irish Society School, Coleraine; — Cork Institution Medal; — North of Ireland Society; — Dublin Society Medal; — Large Wellington Medal (unfinished; size: 2·7 in.; inscription: WATERLOO, JUNE); — Medalet of Wellington, 1815, published by West; — Order of Merit of the 22nd Cheshire Regiment; — 77th Regimental Medal; — Medal of the Rifle Brigade; — Sir Charles Giesecke; — Colonel Talbot; — Right Hon. Henry Grattan, 1820; — Archbishop Ussher; — Dean Swift (*illustrated*); — Richard Brinsley Sheridan; — Lord Charlemont; — Visit of George IV. to Ireland, 1821 (5 varieties, one struck for the Orange Association); — Club of Apprentice Boys of Derry, with bust of Rev. George Walker, 1814; — Orange Association (3 varieties, one a reproduction of his father's medal); — Unfinished medals, with figures of Fortune holding caduceus, Equity, and an allegorical representation of Agriculture, etc.

He also cut dies for the Dublin Penny and Halfpenny of 1804 (payable at the Pawnbrokers' Office, Bishop St.); — Nevill & Co's, Halfpenny, 1803; — St. Patrick's Halfpennies 1804, 1819; — Fingall, Halfpenny, 1804, etc.

Bibliography. — As above.

MOTTE, MENAUTON DE LA (*French*). Mint-master at Morlaas, 1492.

MOTTA, CHARLES (*Swiss*). Die-sinker of the second half of the eighteenth century. According to Schlickeysen, he was residing at Geneva, *circ.* 1770. In 1788 we find him at Môtiers-Travers (canton Neuchâtel), in which year he submitted Pattern pieces for 4, 2 and ½ Creutzers for the Neuchâtel coinage of Frederick William II., 1788. These were not adopted.

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Motta's signature occurs on Prize-medals of Geneva.

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MOTTEN, THOMAS DOMINIQUE VAN DER (*Belg.*). Mint-director at Antwerp, 31. December 1752 to 18. December 1753; then at Brussels, 1766-1772.

MOTZ, THOMAS (*Swiss*). A native of Berne; Mint-master at Hals, 1436, and Passau, 1438.

MOUARD, LOUIS BERNARD (*French*). Sculptor of the middle years of the nineteenth century, who exhibited various Portrait-medallions at the Paris Salons, in the fifties.

MOUCHERON, EUGÈNE LOUIS, Vicomte de (*French*). Contemporary Sculptor, born at the castle of Maison-Maugis (Orne); pupil of Frémiet. At the Salon of 1880 a Portrait-medallion in bronze of Baroness B***, by him, attracted well-deserved attention; and in 1890 he exhibited another of M. de M***.

MOUCHET, BENOIT (*French*). Mint-engraver at Montpellier, *circ.* 1515-† 1541. He signed his name *Benet* mou*chet*.

MOUCHON, LOUIS EUGÈNE (*French*). Medallist, Gem-engraver, Metal-chaser, and Line-engraver, born at Paris, 30. August, 1843, now residing at Mentone. He was apprenticed to his father as a Die-sinker. "J'ai fait mon apprentissage chez mon père," writes the artist, "graveur d'objets de ville, dans l'absolue ignorance de tout. Colliers de chien, plaques de portes, moules à bouteilles et à savon, marques à moutons, haches de forestiers, chandeliers d'hôtels et numéros de clés, voilà à la confection de quoi j'ai passé ma jeunesse. Plus tard, je fis des timbres secs et humides, des fers pour la reliure, des poinçons de maîtres pour bijoutiers; plus tard encore de la gravure sur bois, de la taille-douce, de la vignette en tous genres; j'étudiai la galvanoplastie et la photographie; j'inventai même différents procédés chimiques. J'ai fait quantité de sceaux, de cachets à la cire et des blocs d'acier pour le timbrage en couleur."

Not satisfied with his attainments, Mouchon continued his studies, and first attempted medal work, when already forty-three years' old. His first productions in that branch of art were exhibited at the Salon of 1887. At the Universal Exhibition, Paris, 1900, he obtained the Grand Prix for Engraving in the section of Decorative Art. In the meantime he had been created a Knight of the Legion of Honour, 1895.

Until recent years, Mouchon engraved in steel most of the types of the French State papers of value, and by him were the Postage

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stamps from 10 to 30 Centimes of the type of the seated Republic, which preceded that now in use with Roty's "Semeuse". The same artist engraved the French postage stamps for the colonies and protectorates, also postage stamps for Belgium (Brussels Exhibition), Holland, Persia, Luxemburg, Greece, Portugal, Monaco, Argentina, Abyssinia, Servia (of King Peter's coronation, with the supposed mask of Alexander I., recalled type), &c.; further, coin-types and dies for paper money, comprizing a series of sixteen banknotes of different value and designs for Portugal.

The artist's signature occurs on the current issue of French



postage stamps (1907), with the altered type of Roty's "Semeuse".

Mouchon's most remarkable productions in line-engraving are his reproductions of the *Livre d'heures* of *Symon Vostre* and a *Choix de Prières* after Hippolyte Flandrin.

The artist obtained in 1888 a Medal of the third class; in 1889, the Gold medal of the Universal Exhibition; 1894, a Medal of the second class and the Diplôme d'honneur at the Exposition internationale du livre.

The following is as complete a list of Mouchon's medallic productions as I have been able to compile:

STRUCK MEDALS & PLAQUETTES. 1887. Concours annuel des élèves imprimeurs-typographes, with bust of Gutemberg; — Concours

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annuel des élèves lithographes, with bust of A. Senefelder ; — Enseignement du dessin ; — 1889. Orpheus ; — Lazare Carnot ; — 1891. Apollon berger ; — 1894. Union du commerce ; — 1895. Joan of Arc ; — St. Anthony of Padua, after Murillo ; — Souvenir of E. Mouchon to his friends ; — 1896. Regina Virginum ; — Siren ; — 1897, Pattern for a coin ; — Souvenir Plaquette of the Paris Mint (*illustrated*) ; — The Archangel Michael slaying the Dragon ;



Souvenir Plaquette of the Paris Mint.

R. View of Mont St. Michel ; — 1899. Joan of Arc ; — Queen Wilhelmina of Holland ; — 1899. The Pardon ; — 1901. Roses et parsiflores ; — View and Arms of Mentone ; — 1902, Nicholas II., Czar of Russia ; — Alexandra, Czarina ; — Edward VII., Coronation medal ; — 1903. Berlioz, and prince Albert of Monaco.

Cast Medals & Plaquettes. 1886. M^me^ L. Mouchon (2 sizes) ;



Dead Hope.

— M^lle^ Jeanne Mouchon ; — Georges Mouchon, youthful head ; — L. A. Mouchon ; — M^me^ M. J. Simon ; — M^me^ A. Hubert ; — 1887. Fr. Filon, director of the Municipal Lavoisier school ; —

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M^me^ Carlotta Overlino ; — M^lle^ Suzanne Terrier; — R. Terrier ; — Faith, after P. Dubois ; — 1888. P. E. Gaumel ; — M. X*** ; —





M^lle^ and M. Mouchon, daughter and son of the artist.

1889. Orpheus ; — 1890, Ch. Gerson ; — École municipale Estienne (2 varieties) ; — Christ ; — The Virgin ; — 1891. René ;

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— Apollon berger; — 1892. To the Memory of Philippe de Girard; — Dead Hope (*illustrated*); — 1893. Menelik II., Emperor of Ethiopia; — H. Berteaux; — P. E. Herbette; — Souvenir of the 21. April 1893; — Tourelle de Chenonceaux; — M^lle H. F.; — Robert Estienne; — 1894. The French Republic; — P. Tranchau; — M^llr X***; — 1895. M^lle Jeanne Mouchon (oval; *illustrated*); — M. G. Mouchon, in military uniform (oval; *illustrated*); — J. de Selves, French Postmaster-general; — M^me M. F. Tranchau; — St. Anthony of Padua; — The Bridegroom; — The Bride; — Cupid; — Spring; — Autumn; — Brittany shepherdess; — Yoke of oxen ploughing; — Fleur de Lys; — 1896. Inauguration of the new building of the Estienne Municipal school; — D^r Théophile Roussel; — 1897. L. Bédorez, director of the Seine school-board; — Léon Bourgeois (Plaquette, and Medallion); — J. de Selves, prefect of the Seine; — The Archangel Michael; — 1898. Joan of Arc; — Christ and the Virgin; — 1901. Roses et parsiflores; — View and Arms of Mentone; — Alfred de Musset. — 1902. Nicholas II. of Russia; — The Czarina Alexandra; — Edward VII. of Great Britain; — M. Glena, architect; — 1903. Berlioz and Prince Albert of Monaco; — 1906. Amitié et Souvenir; — Agriculture; — In memoriam amicorum; — S. A. le Prince de Monaco; — Diane; — Alfred de Vigny; — La Source; — M. A. Mariani; — 1907. Cadran d'horloge; — Gallia Mater, medallion; — Orgueil; — Alfred de Vigny, plaquette; — M. Mariani; — Reliefs : Christ aux Oliviers; — Pèlerins d'Emmaüs, etc.

At the Exhibition of Modern Medals, which was held at Brussels in 1897, Mouchon was represented by the following works:

Struck Medals. Lazare Carnot; — Union du Commerce; — St. Anthony of Padua; — Apollon berger; — Orpheus; — Regina Virginum.

Plaquettes. Art and Friendship.

Cast Medals. M. Poirson; — M^lle Mouchon (oval); — M. Mouchon fils (oval); — M^me Simon; — Menelik, Emperor of Ethiopia; — M^lle X***; — René Terrier; — Suzanne Terrier; — M. Gerson; — Head of the Republic; — St. Anthony of Padua; — Apollon berger; — Orpheus; — Spring; — Autumn.

Plaquettes. M. Herbette; — M. Tranchau; — M^me Tranchau; — M. de Selves; — M. Berteaux; — Philippe de Girard; — Christ; — The Virgin; — Ecole Estienne; — Tourelle de Chenonceaux (*illustrated*); — Bergère bretonne; — Attelage de bœufs bretons; — Espérance morte.

At the Luxemburg Museum the following medallic productions by Mouchon are on exhibition: Commemorative medal of the Foundation of the École Estienne; — Orpheus; — Gloire posthume, commemorative medal of Philippe de Girard; — Espérance morte;

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— Apollon berger ; — Menelik (*illustrated*) ; — Léon Berteaux. painter ; — Emile Louvard ; — Jeanne Mouchon ; — Mme Simon ; — Mlle Carlotta Overlino ; — René Terrier ; — Suzanne Terrier.



Tourelle de Chenonceaux.

" Ce qui fait l'originalité du talent de Mouchon, c'est que ce talent est pour ainsi dire universel. Il est graveur en médailles et plaquettes, graveur en creux, graveur de poinçons typographiques,



Menelik II., negus of Ethiopia.

en fers à dorer, en ornements ciselés pour la reliure, en orfèvrerie ; il est également peintre, dessinateur, photographe, imprimeur, enfin tout ce qu'une main obéissant fidèlement à un cerveau artiste

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puissamment organisé puisse exécuter (*Archives de l'imprimerie*, octobre 1900, p. 15).

"Tardive a été la manifestation de sa puissance artistique, mais le succès immédiat et indiscuté : de là se dégage la grande leçon : l'homme rencontrait la soudaine récompense d'une longue patience ; il se révélait maître de tous ses moyens ; du coup il s'imposait. La joie de s'être enfin ouvert la voie souhaitée ne ralentit pas son effort. Le catalogue de l'œuvre gravée de Mouchon remplirait des pages ; que de plaquettes, que de médailles où l'harmonie de la composition, l'ingéniosité de l'inspiration sont servies par une exécution parfaite ! Ce qui émerveille le profane, le voyant à l'œuvre, c'est que cette même main qui a besoin d'une vigueur extraordinaire pour entamer l'acier avec le burin, se conserve une telle légèreté, une touche si délicate, une si suave finesse de trait.

"Jusqu'en ces dernières années, Mouchon a gravé sur acier tous les types de l'Etat pour les papiers de valeurs, soit directement, soit pour les artistes à qui l'Etat les avait commandés. " Car, j'ai tristesse à le constater, nous dit-il, je suis le dernier survivant des hommes qui savaient leur métier avant l'introduction des procédés mécaniques, chimiques et photographiques " (*Moniteur universel*, avril 1900).

BIBLIOGRAPHY. — Roger Marx, *Médailleurs français*. — Id., *Médailleurs contemporains*. — L. Bénédite, *op. cit.* — *Gazette numismatique française*, 1897-1900. — *Gazette numismatique Dupriez*, 1898. — *Art et Décoration*, 1899. — Dr J. H. de Dompierre de Chaufepié, *op. cit.* — *Catalogues du Salon*, 1887-1904. — *Information kindly communicated by the artist.*

MOUCHY, LOUIS PHILIPPE (*French*). Sculptor of the eighteenth century, born at Paris, 31. March 1734, where he died, 10. December 1801 ; nephew and pupil of Pigalle. By him are large Portrait-medallions and Plaques in bronze, which however do not come strictly within the scope of the present work.

MOUGEOT, JEAN JOSEPH (*French*). Gem-engraver, born at Paris in 1780; pupil of Laurent père, Morel, and Jouffroy. According to Chavignerie et Auvray, he exhibited at the Paris Salon for the last time in 1834, but I have been unable to find out the date of his death. By him are the following gems : 1822. Two youths, after Netscher; — 1824. Various Cameos ; — Tiberius alighting from his triumphal chariot ; — 1827. Portrait-cameo ; — 1823. The Courtesan, after Sigalon ; — 1834. Heads of Octavia and youthful Marcellus, etc. He executed a series of Portrait-cameos for the "Iconographie romaine", and he also engraved statues and antique bas-reliefs for the *Galerie* Napoléon (1st series), published by Laurent and Robillard ; a Portrait, after Van Dyck ; — Souvenir, after Arsène (subject inspired by Lamartine's "Meditations") ; — The Courtesan, after Sigalon, for the Galerie du Luxembourg, etc.

BIBLIOGRAPHY. — Rondot, *op. cit.*

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MOULÈRE, BERTHOMINE DE (*French*). Widow of Auger de la Garde; acted as Mint-master at Morlaas, September 1582.

MOULIN, GUILLAUME (*French*). Mint-master at Villefranche, in Dauphiny, 1420.

MOULIN, STEPHEN (*French*). Contemporary Sculptor, born at Clermont (Oise). I have come across his signature on a Portrait-medallion in bronze of Augustin Leclercq.

MOULINIER, JEAN (*French*). Mint-engraver at Bordeaux, 1758-1784.

MOULLÉ (*French*). Die-sinker of the middle years of the nineteenth century. He resided at Paris, and took part in the 1848 Competition for the coinage of the second Republic, by sending a Pattern 10 Centime-piece, which was however not adopted.



Obv. of Pattern 10 Centimes, by Moullé.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848.*

MOULY, FRANÇOIS JEAN JOSEPH (*French*). Sculptor, born at Clermont-Ferrand (Puy-de-Dôme); pupil of Jouffroy. He is the author of various Portrait-medallions, some of which were exhibited at the Paris Salon: 1881. M^lle^ Jeanne Berthon; — 1882. M^me^ Claudia Mouly, etc.

MOUNTJOY, LORD (*Brit.*). (**WILLIAM BLOUNT**). Mint-master in London, under Henry VIII., anni 1-10, and 23; he died in 1535. The first coinage of that reign was made by virtue of an indenture with him, and was similar in all respects to that of Henry VII.". *Vide* Kenyon, *op. cit.*, 83; Hawkins, *op. cit.*, 482. Ruding, *op. cit.*, I, 34, 301, 306.

MOUNTSTEPHEN, ELEY GEORGE (*Brit.*). Sculptor of the latter end of the eighteenth century, known as a Modeller of wax medallions. One of the Tassie Portrait-cameos, representing a Captain Mackintosh, was executed from a wax model of this artist.

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MOUROT, CLAUDE (*French*). Goldsmith and Engraver at Pont in Lorraine, *circ.* 1634, in which year he is said to have cut a seal of the King.

MOUSLEY, FRANK (*Brit.*). Assayer at the Mint of Perth (Western Australia), appointed in October 1897.

MOUSSET, LÉON (*French*). Mint-engraver at Bayonne, *circ.* 1720.

MOUSTIER, COSME DU (*French*). Mint-master at Rouen, appointed in February 1536; privy mark, a small hunting horn. He was still in office in 1548.

MOUSTIERS, JACQUES DE (*French*). Goldsmith of Marseilles, and Mint-master there, 1527-1531.

MOUTENS, BARTHÉLEMY (*French*). Mint-master at Lyons, 1368.

MOUTERDE, CLAUDE (*French*). 1761-1784. Master-gilder, Founder, and Engraver, of Lyons; son of Gabriel Mouterde, born 31. July 1736. He has executed Portrait-medallions and religious Medals.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MOUTERDE, EMMANUEL (*French*). Son of Louis Antoine Mouterde, born in 1801, died in 1872, and also a Manufacturer of buttons, and Medallist. He studied at the Ecole des Beaux-Arts of Lyons, and obtained in 1820 a first Mention for decorative work.

Among his medals are : Bust of Louis Antoine Mouterde (3 var.); — D^{r} Joseph Ferdinand Gensoul, 1858 (signed : **E. MOUTERDE**); — Notre-Dame de S. Didier au Mont d'Or ; — *CAST MEDALLIONS* : Alexandre Pierre François Barthélemy Monmartin ; — Robert François Victor Edouard Bizot ; — Mgr. Pavy, first bishop of Algiers ; — Jacques Bodin ; — H. Jayr, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

MOUTERDE, GABRIEL (*French*). .. 1734-1759. Master-gilder and Engraver at Lyons, born 30. January 1709. He executed one of the cast medals of the Jubilee celebrations at Lyons, in 1734, which were made in imitation of those of 1666, signed by Jacques Mimerel, with St. John the Baptist standing on obv. and Censer on altar on R℣.

BIBLIOGRAPHY. — Natalis Rondot, *Les graveurs du nom de Mouterde et le Monnayage du métal de cloche pur à Lyon*. Lyon, 1880.

MOUTERDE, JEAN MARIE (*French*). .. 1773- † 1793. Master-founder, Gilder, and Engraver, of Lyons ; son of Gabriel Mouterde, born 26. April 1748. He engraved various medals, and was one of the promoters of the coinage of pure bell-metal in 1791.

He took part in the defence of Lyons, and was guillotined, 26. December 1793.

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Mouterde was the first to utilise pure bell-metal for purposes of coinage; his dizains are well-known. His name, in conjunction with those of Mercié and Mathieu, occurs on the following pieces : Bust of Vienno, 1791 ; — Assignat de 5 Livres 1791 ; — Bust of Mirabeau, which occurs in numerous varieties. To the same engraver may be ascribed some of the dies for the Obsidional coinage of Lyons, 1793.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MOUTERDE, LOUIS ANTOINE (*French*). .. 1798-1822. Manufacturer of buttons, and Medallist, of Lyons; son of Jean Marie Mouterde, born 15. September 1776, died 6. June 1838. His medallic productions are usually signed : **L.A. MOUTERDE**. Among these Rondot mentions a silver Medallion representing a female head, of pure design and excellent execution.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MOUTERDE, LOUIS ANTOINE JEAN (*French*). Cousin of Emmanuel Mouterde ; born in 1812 ; pupil of Jean Jacques Barre, 1830-1833; was also more of a Die-sinker than a Medallist, but he however produced several medals and medallions, which are signed : **L. MOUTERDE F.**, or **L. F.**

ENGRAVED MEDALS : Joseph Charles Jacquard, 1834; — Bonne foi et Justice; Rℒ. Tribunal de commerce de Lyon, 1835 ; — Conseil municipal de Lyon, 1838 ; — The Virgin and St. Anne ; Rℒ. St. Blandine. —

CAST MEDALLIONS : J. C. Jacquard, 1834 (signed : **L. MOUTERDE FECIT** 1834); — J. B. M. Vianney, of Ars ; — M^me^ Victor Bizot, 1833; — Antoine Etienne Emmanuel Mouterde, 1835 ; — Emmanuel Mouterde, 1836 ; — François Verrier, 1845 ; — Elizabeth Scipion.

This artist, who was still living in 1880, was the last of the family who distinguished himself in medal-work.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MOUTERDE, MARIE EMMANUEL (*French*) .. 1812-† 1836. Founder, Gilder, Goldsmith, and Medallist, of Lyons; son of Jean Marie Mouterde, born 23. May 1787, died 23. March 1836. His initials **M. M.** occur on the medals engraved by him, which consist mostly of religious badges. One of his best productions is a medal with head of St. Anastasius on obv. and half-length figure of St. Venantius on Rℒ.

BIBLIOGRAPHY. — Rondot, *op. cit.*

MOWBRAY, PATRICK (*Brit.*). Counterwarden at the Mint of Edinburgh, 1691.

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MOYA, ANTONIO DE OLIVEIRA (*Port.*). Mint-engraver at Bahia (Brazil), appointed 6. April 1780.

MOYNE, GUILLAUME LE (*French*). Mint-master at Arras, 6 June to 2. September 1424.

M. P. *Vide* **MARTIN PUSCH**. Mint-master at Buchholz (Saxony), 1530-1540.

M. P. *Vide* **MARMITTA PARMENSIS (LODOVICO)**. Mint-engraver at Rome, and Medallist, *circ.* 1550.

M. P. *Vide* **MATTHIAS PULS**. Mint-master at Lübeck, *circ.* 1596-1611.

M. P. *Vide* **MARKUS PHILIPSSOHN**. Mint-master at Elbing, 1628-1632.

M. P. *Vide* **MARTINENGO**. Mint-master, and **PRANGE**, Warden, at Würzburg, 1762-1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

MP (*Germ.*). The signature $\overline{MP}$ occurs on a Portrait-medal in box-wood of Andreas Dürer, brother of Albert, dated 1534. Nothing is known of the author of this fine production.

M. R. *Vide* **MICHAEL RENNESCH**. Mint-master at Reuss, 1623.

M. R. (MR). *Vide* **MARTIN REIMANN**. Mint-master at Coburg 1633-1639.

M. R. *Vide* **MARTIN REIMANN**. Mint-master at Saalfeld, 1658-1672.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. R. According to Hennin, these initials occur on a Monneron of 2 Sols, 1791.

M. S. *Vide* **MICHAEL SCHALENBERGER**. Medallist at Nuremberg, 1601-1608.

M. S. *Vide* **MATTHIAS STEIN**. Mint-master at Coblenz, 1627-1652.

M. S. *Vide* **MATTHÄUS SCHÄFFER** Senior. Medallist at Nuremberg, *circ.* 1580.

M. S. *Vide* **MATTHÄUS SCHÄFFER** Junior. Medallist at Nuremberg, *circ.* 1622-1655.

M. S. or **M. S. F.** *Vide* **MAXIMILIAN SOLDANI**. Medallist at Florence, 1658-1740. Also **M. SOLD.**

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M. S. *Vide* **MARTIN SMELTZING.** Medallist at Leyden, 1696-1712.

M. S. *Vide* **MARCO SORANZO.** Mint-master at Venice, 1765-1766.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

M. S. (*Germ.*). A Medallist of the second half of the sixteenth century, whose productions are signed : **M. S.**, is mentioned by Bolzenthal as a clever artist, whom from outward circumstances and the character of his work we may conclude to have been a Nurembergian. His productions consist chiefly of the portraits of eminent persons of Nuremberg, viz. S. Welzer, G. Nutzel, M. Pfintzing, S. Haller of Hallerstein, and C. Zinner. Beside these are Portrait-medals of the Margrave George Frederick of Bayreuth, with the same letters, and apparently from the same hand. All of them belong to the seventh and eighth decades of the sixteenth century. Andreas Imhof says the author of these medals was Matthäus Schäffer, who was also known under the name of Hauschild, but there is nothing to support his attribution.



Gabriel Nützel, 1569.

Erman calls this artist a Nuremberg Medallist, and places the date of his activity between 1556 and 1570. His style resembles greatly that of the Master J. D. Most of his medals show facing Portraits : 1551. Albert Römer, of Nuremberg; — 1556. Stephan Brechtl the elder, countermaker at Nuremberg; — 1561. Martin Pfinzing; — 1566. Martin Pfinzing; — Sebastian Welser; — 1567. Joachim Pömer, of Nuremberg; — 1569. Georg Friedrich von Brandenburg-Anspach (in various sizes); — Gabriel Nützel (*illustrated*); — Caspar Zinner; — Sebald Haller; — 1570. Georg Irnsinger; — Undated. Stephan Brechtl the younger (aet. 33).

Dr Merzbacher catalogued two other medals signed : **M. S.** in *Kunst-Medaillen-Katalog*, Mai 1900, lots 340-41 : 1555. Lienhart

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Mair (*illustrated*). This medal, says Dr Merzbacher, offers analogy with Ludwig Neufahrer's medal of the Tyrolian patrician Sebastian Kurcz von Seuftenau ; — 1559. Sebastian (and Justina) Unterholzer,



Lienhart Mair, 1555.
(*also attributed to Neufahrer*).

born at Salzburg in 1507, burger of Munich, and later, merchant, burger, and town-councillor of Nuremberg. " Das Wort **SOTTO** ", observes Dr Merzbacher, " vor der Jahrzahl der Vs. verräth



Sebastian and Justina Unterholzer, 1559.

italienischen Einfluss. Es lässt sich sonst an diesem Stück nichts der Art nachweisen, vielleicht gehört es zu den Arbeiten des Meisters **MS**, mit dessen Manier eine andere Medaille des Unterholzer (Will IV. 283) viel Aehnlichkeit hat ".

Bibliography. — Bolzenthal, *op. cit.* — Erman, *op. cit.* — Dr Merzbacher, *op. cit.* — Will, *Nürnbergische Münzbelustigungen*, 4 vols, Altdorf, 1764. — Imhof, *Sammlung eines Nürnbergischen Münzcabinets*, 1782. — Fiala, *op. cit.* — Bergmann, *Medaillen auf berühmte Männer des österreichischen Kaiserstaates*, Wien, 1844. —

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Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730. — *Catalogue of the Felix Collection of German Renaissance Medals.*

MUDIE, JAMES (*Brit.*). Issuer of a series of medals, styled " National Medals ", commemorating British Victories over the French, under the reign of George III., to whose son, George IV., the work was dedicated. The collection cost the publisher, in addition to six years' devotion of his time and trouble, upwards of £ 10.000.

This series, to which various British and foreign artists contributed, consists of the following pieces : 1. George III., Religion, Faith, and Constancy, 1817 (*Webb* and *Depaulis*); — 2. Settlement of the British at Bombay, 1662 (*Droz* and *Mills*); — 3. Earl Howe, French fleet defeated off Ushant, 1794 (*W. Wyon*); — 4. Admiral Earl St. Vincent, Spanish fleet defeated off Cape St. Vincent, 1797 (*Mills* and *Brenet*); — 5. Admiral Viscount Duncan, 1797 (*Webb* and *W. Wyon*); — 6. Admiral Lord Nelson, 1805 (*Droz*); — 7. Admiral Sir Sydney Smith, Acre defended, 1799 (*Mills* and *Brenet*); — 8. Lieut. General Sir Ralph Abercromby,



Battle of Talavera, 1809.

Arrival of the English army in Egypt, 1801 (*Webb*); — 9. Major General Lord Hutchinson, Egypt delivered, 1801 (*Webb* and *Dupré*); — 10. A Scottish soldier; Rℒ. EGYPT | PORTUGAL | SPAIN, &c., 1801 (*Dubois*); — 11. Field Marshal Frederick, Duke of York, 1802 (*Webb* and *Brenet*); — 12. Arthur, Duke of Wellington; Rℒ. The English army arrives in the Peninsula, 1808 (*Brenet*; Rℒ. designed by *J. Mudie*); — 13. Battle of Vimiera, The English army enters Lisbon, 1808 (*Barre* and *Mills*); — 14. Lieut. General Sir John Moore, 1809 (*Mills* and *Couriguer*); — 15. The Duke of Wellington; Rℒ. Passage of the Douro, 1809 (*Brenet* and *Dubois*); — 16. The Duke of Wellington; Rℒ. Battle of Talavera, 1809 (*Mills* and *Lafitte*); — 17. Fabius Cunctator, The English

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army on the Tagus, 1811 (*Petit* and *Dubois*); — 18. Marshal General Lord Beresford, Battle of Albuera, 1811 (*Webb* and *Brenet*); — 19. Lieut. General Sir T. Picton, Badajoz taken, 1812 (*Mills*); — 20. Lieut. General Lord Hill, Capture of Almarez, 1812 (*Mills* and *Gayrard*); — 21. Battle of Salamanca, The British army enters Madrid, 1812 (*Brenet*); — 22. The Duke of Wellington, Battle of Vittoria, 1813 (*Mills* and *Lefèvre*); — 23. Id., The English army passes the Pyrenees, 1813 (*Brenet*); — 24. Lieut. General Lord Lynedoch, Capture of St. Sebastian, 1813 (*Webb* and *Mills*); — 25. The Duke of Wellington, Surrender of Pampeluna, 1813 (*Brenet* and *Droz*); — 26. Britannia, Battle of Toulouse, 1814 (*Brenet*); — 27. Britannia, Repose of Hercules, 1813 (*Droz*); — 28. George, Prince Regent; England gives peace to the world, 1814 (*Mills* and *Dubois*); — 29. Visit of the allied sovereigns to England; Rℒ. ARMIS ET CONSILIIS, 1815 (*Mills* and *Brenet*); — 30. Britannia, Visit of Czar Alexander I. and Fred. William III. of Prussia, 1814 (*Brenet* and *Barre*); — 31. H. R. H. the Duke of Cambridge, The English re-enter Hanover, 1814 (*Webb* and *Barre*); — 32. Flight of Napoleon from Elba, Congress of Vienna, 1815 (*Brenet* and *Depaulis*); — 33. The British army in the Netherlands, 1815 (*Depaulis* and *Lefèvre*); — 34. Henry William, marquis of Anglesey, Charge of the British at Waterloo, 1815 (*Mills* and *Depaulis*); — 35. The Duke of Wellington; Rℒ. WATERLOO, 1815 (*Brenet*); — 36. Id., The English army enters Paris, 1815 (*Brenet*); — 37. Napoleon, Surrender to H. B. M. S. Bellerophon, 1815 (*Webb* and *Brenet*); — 38. Id., Napoleon at St. Helena, n. d. (*Webb* and *Mills*); — 39. Admiral Lord Exmouth, Algiers, 1816 (*Louis Brenet* and *Gérard*); — 40. England gives a Constitution to the Ionian Islands, 1817 (*Depaulis*).

Beside these Mudie published other medals, amongst which I have noticed : Rev. Samuel Parr; — Death of Princess Charlotte, etc.

BIBLIOGRAPHY. — *An Historical and Critical Account of a Grand Series of National Medals, published under the direction of James Mudie, Esq. and dedicated by permission to His Most Excellent Majesty George the Fourth*, London, 1820, in-4°.

MUELICK, HANS (*Germ.*). Painter, Engraver, and Chaser of Munich, *circ.* 1575. He is mentioned by Plon, *Benvenuto Cellini*, pp. 352-3, as having made a sword-handle ornamented with medallions and other ornaments. The Muelick mentioned here may be " Meister Müller ", or Konstantine Müller (*q. v.*).

MUELENBÈQUE, JEAN VAN (*Belg.*). Goldsmith and Seal-engraver at Brussels, was employed as a Die-cutter at the Mint of Lille, *circ.* 1460-1472.

MUHLE, CARL ADOLF (*Dan.*). Medallist and Mint-engraver at Copenhagen, 1787 — † 1855. By this artist is a medal with portrait

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of Christian IV., on the Second Centenary of the Exchange at Copenhagen, 1824 (signed : **C. A. MUHLE**), and others.

MÜHLENBECK, GEORGE (*Germ.*). Contemporary Sculptor, born at Rigny-le-Ferron (Aube); pupil of Falguière and Gauthier. At the Salon of 1889 he exhibited a Portrait-medallion, cast in bronze : M^lle^ Mühlenbeck.

MÜHLER, HANS GEORG (*Austr.*). Mint-engraver at Waldstein (Styria), *circ.* 1677-1686. He was a native of Vienna.

MÜHLSCHLÄGEL (*Germ.*). In conjunction with Heuss, he contracted to work for the Mint of Stuttgart, 1746; the Mint-master at the time was Rasp.

BIBLIOGRAPHY. — D^r^ E. Bahrfeldt, *Das Münz-und Geldwesen der Fürstenthümer Hohenzollern*, 1900.

MÜLEKYN, DONATUS (*Ital.*). A native of Florence, who was employed at the Mint of Edinburgh, *circ.* 1351-1358. On Groats and Half Groats of that mint, and of that period, copied from the English types, the letter **D** occurs in one of the quarters of the reverse and may stand for his initial.

BIBLIOGRAPHY. — Burns, *Coinage of Scotland*, I, 248. — H. A. Grueber, *Handbook*, &c.

MÜLEKYN, GEOFFREY (*Brit.*). Mint-master at London, under Richard II., anni 19-21 (1396-98). He was probably of Italian origin.

MÜLEKYN, JACOBUS (*Ital.*). A native of Florence; Mint-master at Edinburgh, 1358-1377. His name occurs as " Magister Jacobus Monetarius ".

BIBLIOGRAPHY. — Burns, *op. cit.* — Grueber, *op. cit.*

MULET DE SAINT-MARCELLIN, ANTOINE (*French*). Mint-master at Chambéry, 1399.

MÜLICH, ALBERT (*Germ.*). Mint-master at Lübeck, 1436.

MÜLLER (*Germ.*). Assistant Mint-master at Breslau, † 1797.

MÜLLER (*Germ.*). Sculptor, Engraver, and Chaser of the second quarter of the nineteenth century. By him is a chased Portrait-medallion in silver commemorating the 40^th^ Anniversary of the reign of Frederick William III. of Prussia, 1837. Von Kull mentions a Chaser of the name of Müller, who was working at Munich in 1839. A Portrait-medal of Paracelsus, belonging to Durand's series, 1844, is also signed : **MULLER**. By the same artist are possibly also :

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D^r Jacob Harsen ; — D^r Friedrich Gottfried Hayne, Berlin, 1823 ; — Maximilian II. of Bavaria ; — Gustavus Adolphus, 1845 (Durand) ; — Mozart ; — Goethe, 1833 ; — Schiller, &c. The two last are signed : **C. MULLER**.

MÜLLER, ADOLPH (*Austr.*). Mint-engraver at Prague, *circ.* 1773.

MÜLLER, ADOLPH (*Austr.*). A Firm of Die-sinkers at Vienna, now trading under the style of **A. MÜLLER'S SÖHNE**. I have only come across very few of their medallic productions : Betrothal of Archduke Rudolf of Austria with Princess Stéphanie of Belgium, 1880 ; — Their Marriage, 1881 ; — Adam Mickiewicz, 1890 ; — 20^th^ Anniversary of the Schweckat voluntary Fire Brigade, 1890 ; — Choral Festival at Heidenreichstein, 1890 ; — Trooping of the Colour at Atzgersdorf, 1890 ; — Silver Wedding of the Emperor Francis Joseph and Empress Elizabeth, 1879 ; — 5. Austrian federal Rifle Meeting at Vienna, on the occasion of Francis Joseph's Jubilee, 1898, &c.

BIBLIOGRAPHY. — *Mitth. des Klubs der Münz- und Medaillenfreunde in Wien*, 1892-1905.

MÜLLER, ALFRED (*Germ.*). Contemporary Sculptor, born at Paris ; pupil of Henri Burdif. At the Salon of 1903 he exhibited two Plaquettes, representing a Child, and a Lady.

MÜLLER, ANDREAS (*Dan.*). According to Nagler, an artist of that name flourished in Denmark, during the second half of the sixteenth century, as an Engraver of Gems and Armorial bearings.

MÜLLER, ANDREAS (*Germ.*). Mint-master at Weissenstadt, 1622.

MÜLLER, BALTHASAR (*Germ.*). Goldsmith, and Seal-engraver, at Munich, *circ.* 1642-1650.

MÜLLER, BARTHOLOMAEUS (*Germ.*). Mint-engraver, and Medallist, at Ulm, 1671-1706.

MÜLLER, CONRAD (*Germ.*). Gem-engraver, born at Lauffen, near Nuremberg, died at Strassburg in 1733. He produced a great variety of seals, armorial bearings, etc.

MÜLLER, CONSTANTIN. *Vide* **MÜLLER, KONSTANTIN**.

MÜLLER, CHRISTIAN. *Vide* **MOELLER**.

MÜLLER, CHRISTIAN ANDREAS (*Dan.*). Also **MÖLLER**. Sculptor and Medallist, born in 1786, died in 1840. By him is a Coronation medal of Frederick VI., 1815, etc.

MÜLLER, CHRISTIAN ERNST (*Germ.*). Son of the famous Medallist, Philipp Heinrich Müller ; born at Augsburg ; resided for some

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time at Nuremberg, and in collaboration with his father worked for the medal-publishers F. Kleinert and L. G. Lauffer; he was also employed between 1710 and 1720 by the Salzburg mint; — later, and until 1741, he appears to have been working at Augsburg; and from 1759 to 1761, he was Mint-warden at Oettingen. Zeller ascribes to him Portrait-Thalers, Half Thalers and Quarter Thalers of Francis Anton von Harrach, archbishop of Salzburg, 1710-1720.

We know that in collaboration with his brother, Christoph Heinrich Müller, and under the supervision of his father, this artist engraved Portrait-medals of Paul von Stetten, and by him are also : Portrait-medal of Charles Alexander, Duke of Würtemberg, 1733; — 9. Centenary of the Foundation of the Abbey of Seligenstadt, 1725. — Ludwig Bartholomaeus von Herttenstein, 1741; — Second Centenary of the Augsburg Declaration of Faith, 1730, etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Zeller, *Die an der fürsterzbischöflich-salzburgischen Münze angestellten, u. a. Münzeisenschneider, Graveure und Medailleure*, Wien, 1888.

MÜLLER, CHRISTOPH (*Germ.*). Mint-warden at Dessau, 1693-1694, and Mühlhausen, 1701; Mint-master at Eisenach, 1702-1715. His initials **C. M.** occur on the coins.

MÜLLER, CHRISTOPH, HEINRICH (*Germ.*). Medallist of Augsburg; Mint-warden there, 1725-1738. He was a son of Philipp Heinrich Müller, the celebrated artist, under whose direction, and in conjunction with his brother, Christian Ernest, he engraved, amongst others, Portrait-medals of Paul von Stetten, etc.

MÜLLER, CHRISTIAN HEINRICH (*Germ.*). Born at Breslau, 27. February 1772; at first a theologian, then a jurist, he was appointed in 1831, Director of the Breslau Mint; he died at Warmbrunn, 14. September 1849. He was the founder of the "Gesellschaft für vaterländische Kultur".

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

MÜLLER-VANDEVELDE, M^me^ DALILA (*Germ.*). Contemporary Sculptor; pupil of L. Gossin, Mathurin Moreau, and Hippolyte Moreau. At the Salon of 1904, this artist exhibited a Portrait-medallion of a young Girl.

MÜLLER, EMIL (*Swiss*). Contemporary sculptor and Medallist, who was residing at Basle in 1894, but later at Lucerne. His signature occurs on the following medals : Medal of the Federal Rifle Meeting at Frauenfeld, 1890; — Federal Fête gymnastique at Basle, 1894 (signed : **E. MÜLLER, BASEL**); — Sixth Centenary of the Swiss Confederation, 1901 (signed : **E. M.**), etc.

BIBLIOGRAPHY. — *Revue suisse de numismatique*, 1891-1894-1901.

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MÜLLER, FRANZ (*Austr.*). Mint-engraver at Vienna, under Leopold II., 1790-1792. He was born at Benatek (Bohemia) in 1762, and was apprenticed to Würth. He worked from 1786 to 1787 at the Mint of Kremnitz.

MÜLLER, FRANZ CARL (*Austr.*). Mint-engraver at Kremnitz, *circ.* 1782-1791.

MÜLLER, FRANZ FERDINAND (*Germ.*). Mint-warden at Munich, 1719; Mint-master there, 1725.

MÜLLER, FRÉDÉRIC CHARLES (*Germ.*). Medallist, born at Strassburg in 1789, where he died in 1837. He settled in his native town on the return from the regiment in 1812. His parents and ancestors were tinsmiths and burgers of that city. Amongst others he engraved a medal representing the Strassburg Cathedral, and another the Monument of the Maréchal de Saxe, etc.

MÜLLER, GEORG (*Germ.*). Mint-warden at Crailsheim, 1622.

MÜLLER, HANS (*Germ.*). Mint-master at Koenigsberg in Prussia, 1661-1666. His issues are usually signed : **H. M.**

MÜLLER, HANS GEORG (*Austr.*). Mint-engraver at Vienna, 1668-1686.

MÜLLER, HEINRICH (*Germ.*). Contemporary Sculptor, residing at Dusseldorf. He modelled the Prize Medal of the Dusseldorf Exhibition, 1902, etc.

MÜLLER, HEINRICH (*Germ.*). Mint-master at Nuremberg, 1611-1616. He was a native of Veltkirchen, and settled at Nuremberg in 1588 as an assayer of gold and silver. On Paul Dietherr's decease, he purchased the tools from his widow, and was appointed Mint-master by the town council. He died in 1616, and was succeeded by Hans Putzer. His daughter Margaretha married Georg Nürnberger.

BIBLIOGRAPHY. — C. F. Gebert-Nürnberg, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891. — Ammon, *op. cit.*

MÜLLER, HEINRICH (*Germ.*). Seal-engraver, and Forger of coins, who resided at Nuremberg, 1612.

MÜLLER, HEINRICH CHRISTIAN (*Germ.*). Mint-master at Siegen and Herborn, in Nassau, 1682-1684, and later at Eisenach, 1689-1690. In 1691, he was appointed Mint-warden at Koenigsberg in Prussia, where he died in 1718. His initials **H. C. M.** occur on coins.

BIBLIOGRAPHY. — J. Isenbeck, *Das Nassauische Münzwesen*, 1879. — P. Joseph, *Das Münzrecht zu Herborn*, Frankfurter Münzzeitung, 173.

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MÜLLER, HENNING (*Germ.*). Mint-master and Engraver at Sondershausen, for the Counts of Schwarzburg, 1675-1682, and conjointly at Ellrich from 1675 to 1678, and Gotha, 1681-1683. He was in the service of the Counts Christian Wilhelm I. and Anton Günter II., of whom he engraved medals of 1677 and 1679 (of thaler and gulden sizes resp.), and beside these he is the author of the Thaler, Gulden, Double Groschen, and Groschen on the death of Count Ludwig Günther II. at Ebeleben, 1681.

The following coins bear Müller's initials : *Christian Wilhelm I.* AV. Ducats, 1679; — AR. 60 Kreutzer, 1675 (5 var.); — $\frac{2}{3}$ Thalers, 1675, 1676 (2 var.); — Gulden, 1675 (3 var.), 1676 (3 var.), 1677 (2 var.); — 24 Mariengroschen, 1675; — $\frac{1}{6}$ Thalers, 1676. *Anton Günther II.* AV. Ducats, 1680; — AR. Thalers, 1681, 1682; — 60 Kreutzer, 1675 (5 var.); — $\frac{2}{3}$ Thalers, 1676; — Gulden, 1675 (3 var.), 1676 (5 var.); — 24 Mariengroschen, 1675; — $\frac{1}{6}$ Thalers, 1676. Many other issues do not bear Müller's signature, which occurs also on currency of Duke Friedrich I. of Gotha, 1681-1682.

There is a jeton with Müller's arms and the date 1680 on obv. and Fortune on R.

Fischer states that Henning Müller belonged to a good family and was a well-to-do and respected man. He appears to have had the supervision of the coinage of the Gotha Mint, while still in the service of the Counts of Schwarzburg.

BIBLIOGRAPHY. — Ernst Fischer, *Uber die Tätigkeit des schwarzburgischen Münzmeisters Henning Müller*, 1901. — Id., *Die Münzen des Hauses Schwarzburg*, 1904.

MÜLLER, HIERONYMUS (*Germ.*). Mint-master at Augsburg, 1494-1515.

MÜLLER, JEAN CONRAD (*Germ.*). Gem-engraver, and Medallist, of the second half of the eighteenth century, born at Strassburg, where his father, who died in 1733, followed the same profession. He settled at Paris, and obtained a reputation for cutting seals, armorial bearings, gems, etc. Mariette observes : "Il marcha sur les traces du sieur de Becker", but his work is of little merit.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, 1894. — Mariette, *op. cit.*

MÜLLER, JOACHIM (*Austr.*). Mint-engraver at Prague, and Karlsburg, *circ.* 1749-† 1775. He was born at Libenau (Bohemia), and worked at the Mint of Prague, first as assistant, then as Engraver, until 1773, when he was removed to Karlsburg.

MÜLLER, JOHANN (*Austr.*). Assistant Mint-engraver at Prague, *circ.* 1750.

MÜLLER, JOHANN CHRISTOPH (*Germ.*). Modeller in wax, and

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Medallist, who resided at Stuttgart, *circ.* 1670-1695. He is the author of the following medallic productions, which are all signed: **JCM** : Undated. Carl Ludwig von der Pfalz (*illustrated*); — 1671. Nuremberg Shooting Medal; — Undated, and 1674. Eberhard III. of Würtemberg (Binder l., 139, 145, 146); — Undated. Wilhelm Ludwig of Würtemberg; — Undated, and 1680. Friedrich Carl of Würtemberg; — 1682. Marriage of Friedrich Carl of Würtemberg with Princess Eleonora of Brandenburg, 1682; — Konrad Wilhelm von Wernau, bishop of Würzburg, undated, 54 mill. (reproduced in Domanig, *Die Deutsche Medaille*, n° 357), etc.



Carl Ludwig von der Pfalz.

Müller acted as Mint-engraver at Oettingen, *circ.* 1674. and a Strassburg Thaler of 1679 on the Peace of Nymwegen bears the initials **I. C. M.**

The medal of Charles Louis of the Palatinate is a very fine casting; most of the others are struck.

BIBLIOGRAPHY. — Erman, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — Domanig, *Die Deutsche Medaille*, Wien, 1907.

MÜLLER, JOHANN ELIAS (*Germ.*). According to Nagler, a son of Philipp Heinrich Müller, who worked at Stuttgart, and later at Augsburg, during the first half of the eighteenth century.

MÜLLER, JOHANN FRIEDRICH (*Germ.*). Mint-engraver, and Medallist, at Ansbach, 1758-1766 (resp. 1769).

MÜLLER, JOHANN GEORG (*Germ.*). Modeller of the third quarter of the eighteenth century, who was employed at the Porcelain Manufactory of Charlottenburg. His signature occurs on Portrait-medallions of Frederick the Great, 1785 (signed : **J. G. MÜLLER. FEC : 1785**) and Frederick William II., 1787.

BIBLIOGRAPHY. — Menadier, *op. cit.*

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MÜLLER, JOHANN GEORG (*Germ.*). Mint-engraver at Stargard (Pomerania), 1692-1693.

MÜLLER, JOSEF (*Austr.*). Director of the Vienna Mint, before 1901, when he was succeeded by Demeter Petrovits.

MÜLLER, KONSTANTIN (*Germ.*). Goldsmith, Seal-engraver, and Medallist, who was working at Augsburg, *circ.* 1545. He is mentioned by Bolzenthal, and Dr Fr. Kenner ascribes to him medals and counters with decorative figures, portraits of ancestors of Charles V., goldsmiths' models in gold, silver and other metals. By an order of Charles V., dated from Worms, 20. May 1545, all seal-engravers and die-cutters of the empire, were forbidden, under severe penalty, to imitate within six years, any of this artist's medals and counters.

BIBLIOGRAPHY. — Dr Friedrich Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen unter Kaiser Ferdinand I. (1520 bis 1564)*, Wien, 1903. — Bolzenthal, *op. cit.* — V. Kull, *op. cit.*, II, 714.

MÜLLER, LIBORIUS (*Germ.*). Mint-master at Berlin, 1620-1625, and 1628-1642. His initials **L. M.** or in monogram appear on his issues, namely Thalers, Goldgulden, and Ducats of 1620, 28, 33, 35, 36, etc., of Georg Wilhelm (1620-1640) and Friedrich Wilhelm, 1641, etc.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Madai, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Nagler, *op. cit.* — Bahrfeldt, *Die Münz- und Medaillen-Sammlung in der Marienburg*, Danzig, 1901.

MÜLLER, MATHAEUS (*Swiss*). Mint-master at Berne ; died 15. April 1532.

MÜLLER, MATTHÄUS (*Germ.*). Modeller of Deisdorf (Saxony); he is better known as a Forger of coins, for which offence he was condemned to the gallows in 1711.

MÜLLER, MICHAEL (*Austr.*). Mint-master at Krummau (Bohemia), 1642-1644.

MÜLLER (or **MILLER**), **MICHAEL** (*Austr.*). Engraver at the Mints of Gratz and St. Veit, end of the seventeenth and early part of the eighteenth century. He was still in office in 1712.

MÜLLER, MICHAEL (*Germ.*). Modeller at Augsburg, *circ.* 1552, in which year he cut a view of Augsburg in boxwood.

MÜLLER, N. (*Germ.*). According to Nagler, a Gem-engraver at Warmbrunn, first half of the nineteenth century.

MÜLLER, O. (WOUTER) (*Dutch*). Silversmith, and Medallist of Amsterdam, whose date of activity is comprised between 1653 and

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1688. Bolzenthal calls him "der Meister Müller", and praises much the excellence of the execution of his medals, which, like those of Peter Van Abeele, are embossed and chased, and in high relief. *Vide* Franks and Grueber, *Med. Ill.*, II, 733.

Of interest to English collectors are the following medals by this artist : 1652. Admiral Martin Harpertsz; — 1653. Martin Tromp; Rℒ. Naval engagement; — 1654. Conclusion of the Peace of Westminster with Holland; — 1655. Prince William I. and the four Burgomasters of Amsterdam ; William I. and the four Admirals; — Dedication of the new Town-hall of Amsterdam; — 1658. Cromwell and Masaniello; — 1666. Peace between Holland and the Bishop of Münster (The Prince Elector of Brandenburg); — Michael de Ruyter; Rℒ. Naval action (3 var., one *illustrated*); — Cornelius Evertsen ; Rℒ Naval engagement; — Cornelius Tromp;



Admiral de Ruyter, 1666.
(*an unpublished variety from the Murdoch collection*).

Rℒ Naval action; — 1667. Peace of Breda; — 1677. Marriage of William III., Prince of Orange, and Princess Mary; — 1688. Embarcation of William of Orange at Helvoetsluys (3 var.), etc.

Bolzenthal says : " Only a few works are known by O. Müller ; two with the portraits of Admirals Mich. Adriaanszoon de Ruyter, and Cornelis Evertsen, the latter killed in battle in 1666, and a beautiful one of the Elector Frederick William of Brandenburg, 1666, who assisted the Germans against the Bishop of Galen and thus procured peace. All these medals are in silver; the last mentioned has on the obverse an excellent full face portrait of the Elector crowned by two warriors in Roman costume; underneath words : KEUR VORST VAN BRANDENBURG. 1666, and around it, are verses in Dutch, celebrating him as a faithful ally. On the reverse

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is an allegorical representation surrounded also by a poetical inscription in which the name of Müller appears."

Besides the medals above-mentioned I have found the descriptions of a few others : William I., Prince of Orange; R⁄L. The four Admirals; — 1655. The Exchange of Amsterdam; — Undated. A group of three figures representing Amsterdam, Valour, and Commerce, &c.

" Les médailles de Muller ", says Pinchart, " sont de très grand module et en haut relief. Toutes sont ornées de légendes versifiées en langue vulgaire (qu'il a peut-être composées lui-même), particularité dont nous ne trouvons pas d'autre exemple d'un usage aussi absolu. Il n'a signé aucune de ses œuvres à la manière que l'ont fait les autres artistes : il introduisait son nom dans les légendes en déclarant que c'est à l'art de Muller qu'elles sont dues. Ces inscriptions nous apprennent encore que parmi les productions de son burin, dont on ne rencontre que des exemplaires d'argent, celles qui offrent les portraits de Martin Tromp et de Ruyter existent en or. En 1666 Muller mit au jour cinq différentes médailles, tandis que de 1656 à 1665 et de 1668 à 1676 et 1678 à 1687, il n'a rien produit; du moins aucune œuvre de ces époques ne nous est connue. "

Dutch works of reference give this artist's name as **WOUTER MÜLLER.**

BIBLIOGRAPHY. — Franks and Grueber, *Medallic Illustrations*, &c. — Kamm *Leven en Werken*, &c. — Van Loon, *op. cit.* — Grueber, *Guide*, &c. — Pinchart, *Biographies*, &c., Rev. num. belge, 1853, p 52; 1889, p. 393. — Oelrichs, *Gedächtnissmünzen zur Geschichte Friedrich Wilhelm des Grossen*, Berlin, 1778. — N. Chevalier, *Histoire de Guillaume III.*, Amsterdam, 1692.

MÜLLER, PAUL HIERONYMUS. This name is given in *K. K. Katalog der Münzen-und-Medaillen-Stempel-Sammluug in Wien*, no doubt in error for Philipp Heinrich Müller.

MÜLLER, PHILIPP HEINRICH (*Germ.*). Also **MILLER.** A famous Medallist of the end of the seventeenth century, and early part of the eighteenth. He was born at Augsburg, 2. October 1654, and died there, 17. January 1719, at the age of 65. His father's name was Hans Jakob Müller, and his mother's, Barbara, *née* Wächler. Very little is known of the artist's life, especially of his early career. His parents being of modest means, he was obliged to begin quite young to provide for himself, and learned the trade of a silversmith and chaser. Later, and with the advice and protection of the Augsburg town-councillor, Leonhard Weiss, he took to medal-engraving, in which art he was soon to acquire universal renown. In 1682 he married Anna Elisabeth Henesius, by whom he had two sons, Christoph Elias and Christian Ernst, who both followed their father's profession, but not with so much success.

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Müller's earliest medallic production is said to be a portrait of his patron and friend, Leonhard Weiss, 1677, who in that same year entrusted him with the execution of the fine commemorative medal on the Completion of the Town-hall of Augsburg. He was then employed by Caspar Gottlieb Laufer, Chief Warden of the Mint of Nuremberg, and Friedrich Kleinert, on the large series of medals (Medaillen-Cabinet), which they issued, under Imperial permission or privilege, and in collaboration with artists residing at Nuremberg, Augsburg, and other places, and among whom where Martin Brunner, Georg Hautsch, Oexlein, Vestner, &c. Müller settled in business at Nuremberg, but returned to his native city sometime before his death. His medals became known and admired all over Europe, and they belong to the best of the time. He executed Portraits of most of the Rulers and Princes of his time, and commemorative Medals of events of interest in contemporary German history and connected with other countries, as Great Britain, France, the Netherlands, Italy, Austria, Russia, the Republic of Venice, &c. Like Brunner he made a large number of dies for striking draughtsmen in wood, which even excel the silver medals. Hofrath Dr von Ahorner presented a series of sixty of these in 1836 to the Augsburg Historical Society, for the Annual Report of which he wrote in that year a biographical notice of the artist. Köhler, Lohner, Van Loon, and other works reproduce some of Ph. H. Müller's medals, which are usually signed : **P.H.M.** or marked with a Star ; those signed with an **M.** only are supposed to have been executed in collaboration with his sons, one of whom, Christian Ernst, was also employed by the Salzburg Mint.

P. H. Müller worked for various mints, beside those of Augsburg, Nuremberg, and Salzburg, already mentioned, and his signature occurs on currency of Brandenburg, Würtemberg, Löwenstein-Wertheim, Lucerne, &c.

The following list includes all the best known medals and coins by Philipp Heinrich Müller, but it is far from being complete. It is impossible, from Lauffer's catalogue, to discriminate between the works of the various engravers who contributed to his well-known medallic series, but I have mentioned all those that have come under my notice and about the authorship of which there can be no doubt. They are given in their chronological order : —

1676. Commemorative medal of the Coronation of Leopold I., 1658 (inscribed on the edge : MEMORIA AVGVSTISSIMI CONIVGII AVSTRIACO PALATINI ANNO 1676) ; —

1677. Leonhard Weiss, of Augsburg ; — The Augsburg Town-hall, built by Elias Holt, 1615-1620 ; —

1681. Leopold I., PAX SIT PACIFIS &c. The Emperor and Empress, &c. ; medal of Augsburg ; — Coronation of the Empress Eleonora and King Joseph I. at Augsburg ; —

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1682. Joachim von Sandrart; —

1683. Siege of Vienna raised (several varieties); — Bust of Count Ernst Rüdiger Starhemberg, Relief of Vienna; —

1685. Johann Christoph, Prince Abbot of Ellwangen, oval, 48 × 44 mill. —

1686. Leopold I.; R/. Jupiter on eagle; —

1687. Victories of Prince Elector Max Emmanuel of Bavaria over the Turks; — Battle of Mohacs, with bust of Leopold I., 54 mill.; — Bishop Marquard Sebastian, of Bamberg, oval, 54 × 46 mill.; — Leopold I., Emperor of Germany, 53 mill.; —

1688. Portrait-medallion of Leopold I. (dedicated by the city of Augsburg); — Campaign of John George III. of Saxony, on the Rhine and Danube; — Capture of Belgrade; — The Nuremberg Town-hall; —

1689. Accession of William III. of Great Britain; — Safety of Britain (the Protestant faith secured); — Toleration Act in Great Britain; — Recapture of Mayence; — Frederick III., Prince Elector of Brandenburg, and Capture of Bonn, 12. October 1689; — Max Emmanuel, Prince Elector of Bavaria, His Campaigns against the French; —

1690. Leopold I. and his son, Joseph (Obv. *illustrated*); — View of Augsburg; — Death of Schomberg; — Leonhard Weiss, of Augsburg; — Francesco Morosini, Victory over the Turks at



Leopold I. and his son, Joseph.

Monembasia; ALCIDES DOMITO, &c. Hercules in the Garden of the Hesperidae; R/. NEAPOLIS MALVASIAE, &c. Fortress and shipping; —

1691. Johann Philipp, Graf von Lamberg, bishop of Passau; — Christian Ernst, Margrave of Brandenburg (R/. IOVE FRO IOVE NEC

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BRVTA Eagle); — Pacification of Ireland; — Congress of the allied Princes at The Hague; —

1692. Accession of Maximilian Emmanuel of Bavaria as Governor of the Spanish Netherlands; — Jacob Ernst Thoman; — John George IV., Prince Elector of Saxony, prepares for war; — John George IV. crosses the Rhine; — Battle of La Hogue (two types, *one illustrated*); —



Battle of La Hogue, 1692, by P. H. Müller.

1693. Satirical medal on the Relief of Rheinfels; —

1694. Campaigns of that year (Three Victories against the Turks, and Taking of Peterwardein); — Medal of Johann Adam, Prince of Troppau (*illustrated*); —



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Johann Adam, Prince of Troppau.

1695. Casale taken and Liberty restored in Italy; — Namur recaptured; — Johann Heinrich Horbius, pastor in Hamburg; —
1696. Broad Double Thaler of Georg Friedrich of Brandenburg; — Thaler of Passau, with bust of the bishop John Philip, Count of Lamberg; —
1697. Thaler of Maximilian Charles, Count of Löwenstein-Wertheim (Rochefort branch); — Säkular-Thaler of Augsburg (℞. MEMORIAE ANNI CHRISTIANI MDCXCVII); — Peace of Ryswick



Thaler of John Philip, bishop of Passau, 1697.

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(sev. var.); — Thaler, of John Philip, bishop of Passau (*illustrated*); —

1698. Thaler in gold (weight of 5 ducats), and in silver, of Lucerne; —

1699. Marriage of Joseph I. with Princess Wilhelmina Amalie of Lüneburg; — Medal of Franz Ludwig, Count Palatine of Neuberg (signed : **P. H. MILLER**); —

1700. Charles XII., Battle of Narva; — Leopold, Count von Lambert, Austrian ambassador at Rome; —

1702. Recapture of Landau by the Imperial army (*Wellenheim*, 7460); — Peter the Great, Schlüsselburg taken; — Capture of the citadel and city of Ulm; — Memmingen taken; — Portrait-medals of Max Emmanuel of Bavaria (2 var.); —

1703. Max Emmanuel of Bavaria, his Victories in the War for the Spanish succession; — Peter the Great, Capture of Nyenschanz; — Foundation of St. Petersburg (2 var.); —

1704. Peter the Great, Building of Cronschlots (2 var.); — Id., Capture of Dorpat; — Id., Capture of Narva (2 types); — Frederick, Landgrave of Hesse, Victory at Grevenburg; — British Victories in 1704; — Relief of Vienna; — Victory of Höchstädt; —

1705. Barcelona taken; — Peter the Great, Capture of Mitau; — Nicholas Christoph Lyncker, jurist (1643-1726); — Johann Philip Count Lamberg, Cardinal Archbishop of Passau; —

1706. Barcelona relieved; Bust of Charles III.; ℞. VNIVS. LIBERATIO. ALTERIVS. OPPRESSIO; — Prince Eugène of Savoy, Successes in Italy; ex. : SABAVD. LIBERAT. MEDIOLAN. RESTITVT. DVCE. AVRELIAN. CVM EXERC. FVGATO; —

1707. George Louis, Prince Elector of Brunswick takes over the command of the Imperial army against the French; — Thaler of Eberhard Ludwig, of Würtemberg; — Dedication of the Cathedral of Laibach, with portrait of Ferdinand, Graf von Khuenburg (2 var.); —

1708. Battle of Oudenarde; — City of Lille captured; — Meeting of Prince Eugène and Marlborough; — Peter the Great, Battle of Leesno (2 var.); —

1709. Charles XII. of Sweden, his Sojourn at Bender; — Id., Return to Helsingborg; — Peter the Great, Victory of Pultawa (2 var.); — Capture of Löwenhaupt at Perewolotschna; — Campaign of 1709; — Franz Anton, archbishop of Salzburg, gold medal with a horse on ℞ (*illustrated*); — Another; ℞. Arms;

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— Charles William, of Baden-Durlach; Rℒ. AVDACEM FORTVNA CORONAT. Crowned lion to l.; —



Medal of Franz Anton, archbishop of Salzburg.

1710. Victory of Charles XII. at Helsingborg; — Peter the Great, a series of medals on the captures of Elbingen, Wiburg, Riga, Dünamünde, Pernau, Arensburg, Kexholm, Reval, &c.; — Victories of the Russians in Livonia; — Russian Successes in 1710; — Capture of Douai, St. Venant, Béthune and Aire; —

1711. Concord in Great Britain (with bust of Queen Anne); —



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John William, Prince Elector Palatine, 1711.

1712. Thaler of Maximilian Charles, Prince of Löwenstein-Wertheim; — Homage of the city of Nuremberg to Charles VII., on his Coronation; —

1713. Peter the Great's visit to Hamburg; — Russian troops landing at Åbo; — Battle of Pelkinen; —

1715. Joseph Clemens, archbishop of Cologne, The French expelled; — Peter the Great, Battle of Wasa; — Id., Naval Victory at Tweremünde; — Id., Taking of Nyschlot; — Arrival of Charles XII. at Stralsund on his return to Sweden; —

1715. Return of Max Emmanuel to Bavaria (Obv. *illustrated*); —



Max Emmanuel of Bavaria.

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Count Franz von Harrach, archbishop of Salzburg, large gold medal with view of the city; — Another, with R/. Horse; — Astrological medal on the Coronation of Charles VI.; — Prince Elector Palatine Johann Wilhelm of the Neuburg branch, as Administrator of the Empire, 66 mill. (*illustrated*); —

1716. Charles XII.; Attack on Norway; — Siege of Corfou; —

1717. Medal (so-called "Saulthaler" on the Enmity of France); sIHE saVL, &c. Saul on horseback; R/. HÖRE NACHWELT! (signed M.); — Second Centenary of the Reformation, with bust of Martin Luther (sev. var.); — Another, of Heilbronn; — Another, of Memmingen; — The Coining-Press of Daniel Krakau; —

1718. Building of the Castle Church of Behringersdorf; — Small gold medal with Portrait of Franz Anton von Harrach, archbishop of Salzburg; R/. horse; — Conclusion of the Peace of Passarowitz, 21. July 1818 (signed: P.H.M.); — Another, with bust of Charles VI., published by Caspar Theophil Lauffer (one of the artist's last works); —

Undated. Prince Elector Joseph Clemens, archbishop of Cologne; — Leopold I.; — Eleonora Magdalena Theresia, consort of Leopold I. (*illustrated*); — Prince Albert Ernst II., of Öttingen-Öttingen, 44 mill.; — Medalet, with view of Stuttgart; — So-called "Rathhaus" Thaler of Nuremberg; — Matth. John, Count Schu-



Empress Eleonora Magdalena Theresia.

lenburg, defender of Corfu; — Lothaire Francis von Schönborn, archbishop of Mayence (1695-1729); — Eberhard Ludwig, duke of Wurtemberg (1693-1733); — Raimund Ferdinand, bishop of Passau (1713-1722); — Ferdinand von Lobkowitz (1677-1715),

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signed : **P. H. MILLER** ; — Many religious medals for Marriage, Christening, Dedication of buildings, and other festivities ; — Box wood and Ebony Draughtsmen ; — Friendship Medals, with figures of David and Jonathan, Jacob and Esau, &c.

P. H. Müller is said to have engraved the dies for the Thalers, Half, and Quarter Thalers of Salzburg, 1711-1716. The light Austrian Thalers, which were issued at Augsburg during the Austrian Occupation, from 1704-1714, were also engraved by him, under the Mint-master, Christian Holeysen. Some of these Müller signed with a six-rayed star.

Many of the medals mentioned under C. G. Lauffer were engraved by this artist.

Ammon gives the following varieties of Müller's signature : **P.H.M.** ; — **P. H. MÜLLER** ; — **P. H. MILLER** : — **P. H. MILER F.** ; — **P. H. MÜLLER F.** ; — **M.** ; — **P. H. MYLLER** ; — ✠.

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MÜLLER, PIET (*Afr.*). A Boer general, who towards the close of the Anglo-Boer War, 1902, issued obsidional Ponds, with the monogram ZAR, of the South African Republic, and date 1902 on obv., and EEN | POND on Rx. This issue was limited to 300 pieces.

MÜLLER, SEBASTIAN (*Germ.*). Mint-master at Hanau, 1674-1695. He signed amongst others Thalers of 1694/5 and Gulden of 1693 and 1695.

MÜLLER, WOUTER. *Vide* **O. MÜLLER** *supra*.

MÜLLER, ZACHARIAS (*Germ.*). Goldsmith of Hildesheim ; Mint-master at Hitzack (Lüneburg), appointed, 6. August, 1619.

BIBLIOGRAPHY. — Bahrfeldt, *op. cit.*

MÜLLNER, HEINRICH (*Germ.*). *Vide* **HEINRICH MÜLLER** *supra*. Mint-master at Nuremberg, 1610-1616.

MULOT (*French*). Contemporary Sculptor, by whom are various Portrait-medallions, some of which were cast in bronze ; one of them, of Melle B. G.*** was exhibited at the Paris Salon of 1883.

MULOTIN, EDMOND (*French*). Contemporary Sculptor, born at

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Reims (Marne), on January 1., 1840; pupil of Devoulx and Ciappori. By him are various Portrait-medallions in clay, some of which were cast in bronze: 1866. M^me^ la Vicomtesse L. de R***; — M^me^ la Baronne H. de L***; — 1867. M^elles^ Blanche and Berthe de T***.

MULOTIN, M^lle^ ERNESTINE (*French*). Contemporary Sculptor, born at Levéville (Eure-et-Loir); pupil of Ciappori. Two Portrait-medallions by her are mentioned in Chavignerie et Auvray: 1869. M^me^ de H***; — 1870. M^me^ la comtesse de F***.

MULOTIN-DE-MÉRAT, BLANCHE (*French*). Contemporary Sculptor, born at Paris; pupil of Edmond Mulotin de Mérat. In 1880 she exhibited at the Salon a Portrait-medallion of Baron Levèvre; — 1883. M^me^ A. T***; — 1886. M. Rivier, curate of St. Nicolas des Champs; — M^me^ Louis de Philippe; — 1889. M^me^ Labruyère.

MÜMLEIN (also **MYNNLEIN**), **DIETRICH** (*Germ.*). Mint-master at Hassfurt, 1407.

MÜNCH (*Swiss*). Goldsmith of Lucerne, who was employed to engrave various coin-dies for the Prince Bishop of Bâle, John Conrad II. (1705-1737).

MÜNCH, JOHANN ANSELM (*Germ.*) Mint-master at Frankfort-on-Main, 14. April 1637 to 1644; his privy mark was **AM**, which occurs on coins from 1637 to 1643.

BIBLIOGRAPHY. — Paul Joseph, *Die Münzen von Frankfurt-am-Main*, 1896.

MÜNCHHEIMER (*Germ.*). Goldsmith, and Mint-engraver at Glatz, 1807.

MÜNCHHEIMER (*Germ.*). A Portrait-medal of Prince Pashiewicx of Warsaw, of the nineteenth century, is thus signed.

MUNGER, R. (*Swiss*). Designer of a medal, engraved by F. Homberg of Berne, on the Third Centenary of the Société de Tir of Aarau, 1596-1896.

MUNGGAU, JOHANN GEORG BECK VON (*Austr.*). Mint-master at Plan, 1654-1655, in the service of the Counts of Schlick.

BIBLIOGRAPHY. — E. Fiala, *Das Münzwesen der Grafen Schlick*, 1890.

MUNICH, JAKOB (*Austr.*). Moneyer at Vienna, 1470.

MUNICH, JÖRG (*Austr.*). Moneyer at Vienna, 1450.

MUNINCX (or **MONACHY**), **GEORGE** (*Belg.*). Mint-engraver at Luxemburg, 1577.

MUNINCX (or **MONACHY**), **HENRI** (*Belg.*). Mint-engraver at Luxemburg, 1615, under the archdukes Albert and Isabella.

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MUNKERT, ANTON (*Germ.*). Mint-warden at Munich, since 1901.

MÜNSTERBERG, KARL VON (*Bohem.*). Mint-master to the Chapter of Sts. Peter and Paul am Wyschehrad, 1524.

MUNT, NIKOLAUS (*Russ.*). Mint-master at Ekaterinenburg, 1810-1821. His initials **H.M.** occur on coins issued under him.

MÜNTZBURG, EDLER VON (*Germ.*). Mint-director at Kremnitz, 1767-1770. His initials **E.V.M.** and **E.v.M.** occur on coins, sometimes with the addition of a **D**, for **DONATI**, the Warden of the mint.

MÜNTZER, ULRICH (*Bohem.*). Mint-master at Eger, *circ.* 1500.

MÜNTZMAIER (*Austr.*). Various members of that family filled the office of Mint-master at Zeiring, towards the end of the fourteenth century.

MURAT (*French*). Mint-master at Paris, under the Commune, appointed 8. May 1871.

MURDOCH, T. D. (*Brit.*). Sculptor of the nineteenth century, who resided at Edinburgh, and whose signature: **T. D. MURDOCH, EDIN.** occurs on a Prize Medal of the Edinburgh University, with bust of the famous chemist Dalton.

BIBLIOGRAPHY. — Cochran-Patrick, *Medals of Scotland*, 1884.

MURE, FRANCIS (*Brit.*). Mint-master at Calcutta, 8. July 1799 to 1802.

MURGEY, THÉOPHILE FRANÇOIS (*French*). Contemporary Sculptor, born at Dijon; pupil of Toussaint. At the Salon of 1886 he exhibited Portrait-medallions: M^me^ Murgey; — M. Léchauguette, &c.

MURRAY, ANDREW (*Brit.*). A Mint-official of Dundee and Perth, who was executed for importing false Hardheads, 1569. *Vide* Burns, *op. cit.*, p. 331.

MUSHATT, JOHN (*Brit.*). Counterwarden at the Mint of Edinburgh, 1686-1690.

MUSICUS. Probably a fictitious signature on a sard gem in the Hague Collection, representing Harpocrates standing. *Vide* King, *op. cit.*, p. 221.

MUSPER, ERNEST AUGUSTE (*Swiss*). Contemporary Sculptor, born at Bienne (canton Berne), now residing at Paris, where he studied under Chaplain.

At the Salon of 1907 he exhibited six Plaquettes in metal and a Medallion in clay.

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MUSSARD, JEAN (*Swiss*). Mint-master at Geneva, 25. December 1649 to 21. January 1651, the date of his death. The letter **M** occurs on currency issued by him.

BIBLIOGRAPHY. — E. Demole, *Les maîtres, les graveurs et les essayeurs de la monnaie de Genève*, Fribourg, 1885.

MUSSIDIUS LONGUS, L. (*Rom.*). Mint-master (*Quatuorvir monetalis*) at Rome, B.C. 43-42, in conjunction with P. Clodius M. f.; L. Livineius Regulus, and C. Vibius Varus. He was entrusted with the execution of the gold coinage.

MUSSLER, PHILIPP (*Germ.*). Mint-master at Michelstadt (Erbach), 1561-1562; Mint-warden at Frankfort-on-Main, 1567; Warden of the North Rhenish Circle, 1574; died in 1603.

MUSSOT, A. (*French*). Assistant Mint-engraver at Besançon, 1705-1707.

MUTEAU, JEAN (*French*). Goldsmith of Troyes; Mint-assayer at Troyes, 1382-1388; Die-cutter there, 1399-1414. In 1414 he was appointed Mint-engraver at Lyons, but did not remain long in office, as Guyot de Valenciennes was elected his successor in December 1415. Muteau then returned to Troyes, where he died between 1415 and 1417. He executed works of enamelled gold plate for the cathedral and church of Saint-Etienne at Troyes.

BIBLIOGRAPHY. — Rondot, *Orfèvres de Lyon*. — Id., *Graveurs de Lyon*. — Id., *Les médailleurs et les graveurs de monnaies*, 1904. — *Graveurs de Troyes*.

MUZARD (*French*). Die-sinker of Paris, who in conjunction with Rohault, issued various Pattern coins, in 1844, one of which is reproduced in Dewamin, *Cent ans de numismatique*, Pl. LVII, 11.

MUZZI (*Ital.*). Designer of a Portrait-medal of the Tuscan statesman, Vittore Fossombroni, engraved by Fabris, 1844.

M.V. *Vide* **MATTHIAS VAIST**. Mint-master at Prague, 1688-1694.

M.V. *Vide* **MAURICIO VEGLIA**. Mint-engraver at Turin, after 1817.

M.V.A. *Vide* **M. VAN ABEELE**. Author of a commemorative medal of the battle of Nieuport, 1600.

M.W. *Vide* **MATTHIAS WEBER**. Mint-master to the city of Hildesheim, 1605-1618.

M.W. *Vide* **MARTIN WULF** (Junior). Mint-master at Riga, 1615-1633.

M.W. *Vide* **MICHAEL WUNSCH**. Mint-master at Heidelberg, 1694-1732. Also **I.M.W.**

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M.W. *Vide* **M. WASSIDLO**. Die sinker at Warsaw, after 1835.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

MYCON (*Greek*). Gem-engraver of the first century A.D. His signature **MYKΩNOC** occurs on a gem with a male portrait, whom some have called Aristotle, and others, Caligula. This gem was formerly in the Fulvio Orsini collection, and Faber mentions it in his preface to *Illustrium imagines*, p. 4. Spon (*Miscellanea*, p. 122) gave a reproduction of it, describing the stone as a sard; he spells the artist's name **MIKΩNOΣ**, which according to M. Reinach is the only correct orthography. Stosch possessed an impression and a drawing of it. Lippert erroneously believed that a hyacinth signed **MYKΩN** with the supposed portrait of Caligula was the stone which had formerly belonged to Orsini.



Portrait-Gem, by Mycon.

King mentions four gems with the signature of Mycon: Head of an old man, jasper (Stosch); — Head of Caligula, jasper (Lippert); — Cupid on a lion, nicolo (Baron Magnancourt) once in Queen Caroline Murat's possession. Seemed to Clarac genuine, both work and legend; — Muse seated, a roll in her left hand, the right lifted, as if declaiming; before her a mask on a cippus; jacinth. " Said to be at Florence. The work of no particular merit, scarcely likely to have received an artist's signature " (King). A carnelian intaglio of the same description in the Story-Maskelyne collection, signed **MYKΩNOΣ**, is considered antique by Prof. Furtwängler, who reproduces it in *Antike Gemmen*, Pl. L, 14, but states that the inscription is modern.

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Pierres gravées. — Daremberg et Saglio, *Gemmes*, IV, 1480. — King, *Antique Gems.* — Id., *Handbook*, etc. — S. Reinach, *Pierres gravées*, Paris, 1895. — Bracci, t. II., Pl. 83. — Raspe, nº 12187.

MYDDELTON, SIR HUGH (*Brit.*). Goldsmith, Medallist, and Seal-engraver of London, *temp.* James I. He had a shop in Basinghall St., and was patronized by Sir Walter Raleigh. On the accession of James I. he was appointed one of the Royal Jewellers. He died in 1631. The Welsh silver mines in Cardiganshire were discovered by him.

BIBLIOGRAPHY. — S. Lee, *Dict. Nat. Biog.* — Chaffers, *Gilda Aurifabrorum.*

MYLICZ, NIKLAS (*Austr.*). Son of the Goldsmith and Die-cutter Wolf Milicz; worked at the Mint of Joachimsthal, 1545-1564; died in 1575.

MYLICZ, WOLF (*Austr.*). Mint-engraver at Joachimsthal, *circ.* 1535-1545.

MYND, THOMAS (*Brit.*). Manufacturer of tokens, who resided at Birmingham, towards the end of the eighteenth century. He issued: Deptford Halfpenny, 1795; — Fowler's London Halfpenny, 1794 (engraved by Wyon); — London and Middlesex Halfpenny, with bust of the Prince of Wales, undated, and others.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins*, London.

MYONET, GUIGUES dit **DOMEIN** (*French*). Mint-master at Grenoble, appointed 13. January 1490, and in office until 1503, when he was succeeded by Thomas Blondel. On his coins is a **G** which really stands for the name of the Mint, but it disappeared with Louis XII. His issues comprise: Ecus d'or of Charles VIII. (Hoffmann, nº 8); — A variety of same (Hoffmann, nº 9); — Carolus (Hoffmann, nº 22; two varieties); — Douzains of Louis XII. (several varieties, without the **G**). Myonet died at the end of 1502.

The mint of Grenoble was opened in 1489.

BIBLIOGRAPHY. — R. Vallentin, *Les Différents de la Monnaie de Grenoble de 1489 à 1553*, Annuaire numismatique, 1894, p. 329. — E. Faivre, *op. cit.*

MYP... (*Greek*). Mint-engraver at Agrigentum, *circ.* B.C. 415-406. His signature occurs on the following coin, described in Brit. Mus. Catalogue, *Sicily*, p. 9, nº 54.

Æ. Tetradrachm. Obv. **AKPAΓANTINON**. Two eagles standing to r. on supine hare, which lies on rocks; the farther, with spread wings, about to tear the prey; the nearer, with closed wings, raising its head and screaming. Rℒ. Quadriga to r., driven by youth holding reins in both hands and goad in r.; horses in high action, the rein of the farthest broken and hanging down; above, Nike flying to l., crowning charioteer; below, **MYP**; in ex., Scylla to r., her l. hand raised.

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Weight : 258. 6 grs. — B.M.Cat., *Sicily*, p. 9, n° 54. — Weil, *op. cit.*, Pl. 1, n° 13. Berlin Museum. — Head, *Historia Numorum*, p. 106.



Tetradrachm of Agrigentum.

A variety in the National Collection is without the symbol on obv. and shows a different disposition of the legend, but same reverse. (Rothschild, *Sale Catalogue*, 1900, Pl. II, 83.)

In Dr Hirsch's Sale Catalogue, XIX (November 1907) was a very fine specimen of this coin, with the signature **MY** very small under the horses on R/. This coin realized 10600 Marks.

This R/ on coins of Agrigentum signed **MYP** bears much resemblance with that of the engraver **EVO** of Syracuse, and the grouping of the horses reminds one of the later coins of Selinus, as Dr Weil observes (*Künstlerinschriften*, p. 9).

BIBLIOGRAPHY. — L. Forrer, *op. cit.* — Head, *Historia Numorum*, p. 106.

MYRON. The fictitious signature **MYPON** is said to occur on the following gems, mentioned by King : Head of Muse, sard (Berlin); — Lion passant, sard (Blacas); — Ajax kneeling and falling on his sword (Berlin); — Apollo pursuing Daphne (called " probably modern "). Two of the Poniatowski gems bear also this signature : Ulysses receiving a plant of moly from Mercury as a charm, amethyst; — Aeneas addressing Venus after her interview with him in the Lybian Wood, as she ascends to heaven, carnelian.

BIBLIOGRAPHY. — King, *op. cit.* — Prendeville, *Collection of Antique Gems of Prince Poniatowski*, London, 1841.

MYRON (*Greek*). A celebrated Greek Sculptor, a native of Eleutherae in Boeotia; pupil of Ageladas of Argos, lived about B.C. 500-440. Not only was he one of the most famous artists in antiquity, but one of his works, the renowned Discobolos, is at the present day almost the best known example of Greek sculpture of this period, if not of all times. We are fortunate in possessing not only several admirable copies of this statue, but also of another famous work, the Satyr Marsyas. On the other hand the wonderful cow or heifer, so often sung of by later poets of Greece and Rome, can only now

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be reproduced by the imagination. Myron was both versatile and prolific, his work being exclusively in bronze.

His most representative work was probably the Discobolus, described by Quintilian and Lucian. Of this statue one of the most perfect replicas is in the possession of Prince Lancelotti in Rome; another is in the Vatican; and a third in the British Museum. This wonderful work of statuary has often been reproduced on medals, and in particular on gems.

Myron's bronze cow on the Pynx at Athens was one of the favourites of the Greek and Roman world. In Cicero's time it was standing in one of the largest open places at Athens, whence it was



Aureus of Vespasian, with the supposed representation of Myron's bronze Cow.

later removed to Rome, and was still to be seen in the Temple of Peace in the time of Procopius, *circ.* 500 A. D.

The type of Herakles strangling the lion on coins of Heraklea, Metapontum, Tarentum, and other mints, by the engravers Aristoxenos, Kal..., Philistion, &c., is said to have been copied from Myron's bronze group. It occurs also on ancient and modern gems.



Didrachm of Heraclea.

Myron was also an Engraver in metals; a celebrated patera of his is mentioned is by Martial.

BIBLIOGRAPHY. — Walters, *Greek Art*, 1904. — Smith, *Dictionary*, &c.

MYRTON (*Greek*). Gem-engraver of the first century A.D. (?) The gem reproduced here is from Reinach's engraving, which is copied from impressions in the Strozzi Cabinet at Rome. The original is no longer extant, but there are pastes of it. The subject is, *Venus riding on a swan*. A copy by Cerbera came into the British Museum with the Blacas collection. The engraving and inscription, remarks Reinach, offer nothing suspicious.

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King describes the Blacas gem as *Leda, the swan flying towards her*, and in *Handbook*, &c., p. 266, he states : "Nymph with floating veil borne upon the back of a swan with spread wings, under one of which the name **MYPTΩN** : formerly in the Strozzi Collection. Stephani allows the name to be genuine from its evident connexion



Venus riding on a swan, by Myrton.

with the design, but supposes it to indicate Myrto, Pindar's mother; or else the Eulaean nymph. Brunn thinks the work not sufficiently important to bear an actual artist's signature; the name besides exceeds the measure allowed to such, and is more than an accessory, seeming to indicate either subject or owner.

BIBLIOGRAPHY. — King, *op. cit.* — Reinach, *Pierres gravées*, 1895. — *Archäol. Zeits.*, 1858, p. 236. — Bernouilli, *Aphrodite*, p. 408. — Bracci, t. II, Pl. 84. — *Brit. Mus. Gems*, nº 2304. — Brunn, *op. cit.*, t. II, p. 570. — Clarac, p. 151. — Köhler, t. III, p. 186. — *Pierres de Stosch*, p. 35, nº 142. — Raspe, *Tassie Gems*.

MYS (*Greek*). A contemporary of Pheidias, *circ.* B.C. 440. He is mentioned as one of the most distinguished Engravers of ancient times by Pliny, Propertius, Martial and Satius. He worked relievos on the shield of the bronze statue of Athena Promachos, in the Acropolis of Athens; the subject represented was the battle of the Lapithae and the Centaurs, and other figures.

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum*, &c.

M. Z. *Vide* **MARIA ZENO.** Mint-inspector at Venice, 1656-1657.

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N

N. *Vide* **NYRIS**. French Medallist, *circ.* 1675-1695.

N. *Vide* **NÜRNBERGER**. Two Nuremberg Medallists signed occasionally **N** : G. F. Nürnberger, 1682-1724 ; and P. G. Nürnberger, 1721-1743.

N. *Vide* **NEUDORF**. Mint-warden, and Engraver at Oldenburg, 1761-1765.

N. *Vide* **JOHANN JACOB NEUSS**. 1770-† 1847. Medallist of Augsburg.

N. *Vide* **VITTORIO NESTI**. Medallist at Florence, second quarter of the nineteenth century.

N. *Vide* **JOHANN LORENZ NATTER**. Gem-engraver and Medallist, 1740-1763.

N (*French*). Initial of a French Medallist, by whom are various Jetons of Louis XIV., commemorating historical events, such as the Taking of Namur, the Peace of Ryswick, &c. There is also one on the Paris Sewerage, 1668.

N (*Swiss.*). Initial of a Mint-engraver at Chur (Graubünden), *circ.* 1825. A 10 Batzen piece of that date is thus signed on obv.

N (*Greek*). Possibly an artist's signature on a Corinthian Stater of Leucas, in Herr Gustav Philipsen's collection at Copenhagen. The coin belongs to the fourth century B.C. : —

Obv. Pegasos, with pointed wing, flying to l. ; beneath, **Λ** (for Leucas).

Rℒ. Helmeted head of Pallas ; around, three ivy-leaves and the letters **ΛEY** ; under the neck of Athena, the initial **N**, quite distinct, although very small.

Var. B. M. Cat., *Corinth*, p. 128, n° 40 ; Pl. xxxv, 8.

BIBLIOGRAPHY. — L. Forrer, *Les signatures*, &c.

AN. AB. *Vide* **ANTONIO ABONDIO**. Medallist and Founder, died at Vienna, 1591.

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AND. SPIN. F. *Vide* **ANDREA SPINELLI**. Medallist of Parma, second quarter of the sixteenth century.

A. N. *Vide* **A. NEUSS**. Medallist at Augsburg, *circ.* 1840-1870.

ANIB. *Vide* **ANNIBALE FONTANA**. 1540-† 1587. Architect, Goldsmith, Gem-engraver, and Medallist.

AN. SPI. F. *Vide* **ANDREA SPINELLI** *supra*.

AN (*Ital.*). Signature of a Venetian Medallist, who was working, *circ.* 1450. By him is a Portrait-medal of the Doge Francesco Foscari; Rℒ. VENETIA . MAGNA . AN Draped female figure representing Venice, seated facing, on throne. The same reverse occurs on a medal of the Doge Cristoforo Moro, with obv. signed : **ANT**. Possibly the two signatures **AN** and **ANT** refer to the same artist, but Armand expresses his doubt about this.

BIBLIOGRAPHY. — Armand, *op. cit.*

B. N. *Vide* **BUNSEN** and **NEUMEISTER**. Mint-officials at Frankfort-on-M., 1764-1776.

B. N. *Vide* **BISCHOF** and **NEUMEISTER**. Mint-officials at Würzburg, 1754.

C. N. *Vide* **C. NIESENER**. Mint-master at Mannheim, *circ.* 1746-1750.

C. N. on Polish coins, 1528-1534 = **CRACAU** (mint) and **NICOLAUS**, surname of the treasurer, Szydlowiecki.

F. N. *Vide* **FRANCHINI, NICOLO**. Mint-master at Ferrara, 1621.

F. N. *Vide* **FRANZ NOWACK**. Mint-master at Breslau, 1698-1717.

F. N. *Vide* **FRANZ NÜBELL**. Mint-master and Engraver at Schwerin, *circ.* 1832-1850.

G. N. *Vide* **GEORG NÜRNBERGER** Junior. Mint-master at Frankfort-on-M., 1644-1646.

G. N. *Vide* **GEORG NEUMEISTER**. Mint-warden at Würzburg, 1754-1762, and Frankfort-on-M., 1763-1789.

G. N. *Vide* **G. NESTI**. Medallist at Florence, second half of the nineteenth century.

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H. N. *Vide* **HANS NEUDÖRFER**, 1497-† 1563. Nuremberg patrician and mathematician. His initials occur on Nuremberg medals.

H. N. or **HN.** *Vide* **HANS NEUMANN**. Mint-master at Schleusingen, 1550-1553, and 1555-1569; also at Eisleben, 1554-1555.

I. N. *Vide* **JOHANN NEIDHARDT**. Mint-engraver at Oels, 1674-1705.

I. A. N. *Vide* **JOHANN ANTON NOVAKH**. Mint-master, Engraver, and Medallist, at Gratz, 1676-1692.

I. N. (*Austr.*). Initials of a Die-sinker, who executed various Pilgrims' Badges of Maria-Taferl and Mariazell, in the last quarter of the seventeenth century. He may have been **JOHANN ANTON NOVAKH** *q. v.*

I. U. N. F. (*Brit.*). Engraver's signature on the obv. of a Portrait-medal of Lord Clive, struck on his successes in India, 1766, and bearing on the Rℒ. the initials **C. G.** which are said to represent the name of **C. GOSSET** (*Vide* Vol. II, p. 302).



Portrait-medal of Lord Clive, by I.U.N. (reduced).

BIBLIOGRAPHY. — H. A. Grueber, *Personal Medals*, Num. Chron., 1890, 60.

L. N. *Vide* **LUDWIG NEU**. Medallist in Saxony, *circ.* 1550.

L. N. *Vide* **LEVIN NUMMERS**. Mint-master at Narva, 1670-1672.

L. N. or **L. N. F.** *Vide* **JOHANN LORENZ NATTER**. 1705-† 1763. Gem-engraver and Medallist in Italy, England, and elsewhere; he died at St Petersburg.

L. N. *Vide* **LUDWIG NEIFAHRER (NEUFARER, NEIFARRER**, &c). German Medallist, *circ.* 1537-1560. Also **L. NF.**; **LV. NE.**, and **LvDNEIFA.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

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P. N. *Vide* **PETER NEWER.** Mint-master to the city of Cologne, 1680-1693.

P. N. *Vide* **PETER NEUSS.** Mint-engraver at Augsburg, 1764-1775 ; Mint-master there, 1775-1782.

P. N. V. H. *Vide* **PETER NICOLAUS VON HAVEN.** Mint-master at Copenhagen, 1747-1761.

S. N. *Vide* **SMELTZING NEOMAGIENSIS.** Dutch Medallist, *circ.*, 1686-1703.

S. N. F. *Vide* **SCHOLZ** (Warden) N(ürnberg) **FÖRSTER** (Mint-master) 1760-1764.

S. N. R. *Vide* **SCHOLZ** (Warden) N(ürnberg) **RIEDNER** (Mint-master), 1764-1770.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

NAAMEN, JOHAN SEBASTIAAN VAN (*Dutch*). Mint-master at Utrecht, 1782-1794.

NACHENIUS, D. (*Dutch.*). Medallist of the last quarter of the eighteenth century at Amsterdam. D^r^ H. R. Storer describes in *Amer. Journ. of Num.* a Portrait-medal of D^r^ Andreas Bonn, of Amsterdam, 1788, bearing the signature : **D. NACHENIUS.**

NACHON, ÉTIENNE (*French*). Mint-master at Grenoble, 8. January 1517 to the end of 1531, when he fled; his privy-mark was at first **E**, then **N**, and later, **EN**.

BIBLIOGRAPHY. — E. Faivre, *État actuel des Ateliers monétaires français*, 1895. — *Annuaire numismatique*, 1894, p. 338.

NACHTRABE, FRIEDRICH (*Germ.*). Mint-master at Frankfort, and Nordlingen, 1456-1464.

NACUB (*Bohem.*). Moneyer at Prague, under Bogislaus, early part of the eleventh century. His name **+ NACVB IN PRAGA** occurs in various forms on a number of coins.

NADAUD, AUGUSTE B. (*French*). Contemporary Sculptor, born at Abbeville (Somme); pupil of Duret and A. Toussaint. By him are various Portrait-medallions : 1867. H. Poirson, painter; — 1881. M. Monval, of the Palais Royal; — 1882. M^lle^ Petitpas; — M. P***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogue du Salon*, 1882, p. 416.

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NAGELBECKH, STEPHAN (*Germ.*). Mint-master at Landshut, 1451.

NAIUS, probably a misspelling for **GNAIUS.** This fictitious signature occurs on a gem thus described by Raspe : Bust of a Muse, in front a Mask, (often called a Virgil.)

BIBLIOGRAPHY. — King, *Antique gems*, London, 1860.

NANNI DI PROSPERO DELLE CORNIOLE (*Ital.*). Vasari mentions him as a Painter, and " the son of Prospero, the Gem-engraver ". He is said to have executed some work in the glyptic art.

BIBLIOGRAPHY. — Mariette, *op. cit.*

NANUCCI (*Ital.*). Medallist of the first half of the nineteenth century. His signature occurs on a Prize Medal of the Societa di San Giovanni, 1827.

NALLET-POUSSIN, Mme EMMA CAMILLE (*French*). Contemporary Sculptor; pupil of J. Gigoux, Rudder, and J. Valadon. At the Salon of 1889 this artist exhibited a Portrait-medallion in bronze of M. J. Valadon.

NAPIER OF EDINBILLIE, SIR ARCHIBALD (*Brit.*). General of the Mint at Edinburgh, *circ.* 1590.

NAPIER, FRANCIS (*Brit*). A contract was passed between James IV. and Napier, 5th September 1591, by which it was ordered that the " haill aucht and fourpenny peces, at the leist fourteine hundreth stane veocht ", were to be brought in and delivered to the said Francis Napier within the space of four years, to be reduced to the fineness of ten and a half deniers; as also all the other billon money — " penniys and twa penny plakis onlie exceptit " — these last being the half-hardheads with **I·R.**

BIBLIOGRAPHY. — Burns, *The Coinage of Scotland*, II, 373.

NAPIER OF WRIGHTSHOUSES, WILLIAM (*Brit.*). The working of the Mint of Edinburgh was let for three years, by Act of Parliament, 27th February 1580-81, to Alexander Clerk of Balbirnie, Provost of Edinburgh, *William Napier of Wrightshouses*, and four other burgesses of Edinburgh, with **THOMAS AITCHESOUN**, master of the mint, in consideration, " of ane hundreth thousand merkis promisit be the pairtneris for the yeiris tak ".

BIBLIOGRAPHY. — Burns, *op. cit.* II. 365.

NAR. *Vide* **NARBONNE.**

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NARAYEN, VITHAL (*Ind.*). Native Die-sinker employed as Mint-engraver at the Bombay Mint from 1891 to 1904.

NARBONNE (*French*). Die-sinker of the last decade of the eighteenth century. Two masonic medals of the Lodge of the Friends of Peace, Paris, 1789 (obv. Minerva seated), are signed : **NAR**.·.**F.**, probably for *Narbonne fecit*.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826. — Marvin, *op. cit.*

NARCISSE, PHILIBERT (*French*). Contemporary Sculptor, born at Autun; pupil of Gonnet. A Portrait-medallion in bronze of M^me^ Narcisse was exhibited by him at the Salon of 1896.

NARDO (*Ital.*). Goldsmith in the Service of the Papal Mint at Rome, 1484, in which year he is mentioned in conjunction with Miliano as having executed stamps for the pontifical bulls: " 1484, 12 Oct. Miliano et Nardo aurificibus florenos auri centum de Camera pro factura stampe plombi (*sic*) bullarum apostolicarum, ut est moris. "

BIBLIOGRAPHY. — Eug. Müntz, *L'Atelier monétaire de Rome*, 1884.

NARDO, DOMENICO DI (*Ital.*). Sculptor in wood, who flourished at Rome, during the second half of the seventeenth century. He was a pupil of P. Ceraso, and is said to have executed Portrait-medallions of Popes, and contemporaneous celebrities.

NARET, GEORGES LÉON (*French*). Contemporary Sculptor, born at Sézanne (Marne); pupil of Eugène Marioton. He is the author of numerous Portrait-medallions, cast in bronze, some of which were exhibited at the Paris Salon : 1886. M. J***; — M^me^ D***; — 1888. Georges Duvernoy; — M. and M^me^ Marioton; — 1889. M. Mocker; — E. Marioton; — 1890. M. J***; — 1893. D^r^ Huguier, &c.

NASCIMENTO, ANGELO MANUEL DO (*Portug.*). Mint-engraver at Lisbon, *circ.* 1795-1799.

NASSARO, MATTEO DAL (*Ital.*). 1515-† 1547 or 1548. Painter, Goldsmith, Gem-, and Coin-engraver, and Medallist, son of a shoemaker of Verona, Jacopo dal Nassaro. In his youth, he learned drawing and music, and was taught engraving by the two Veronese artists, Galeazzo Mondella, who was a clever daughtsman, and Niccolo Avanzi, who distinguished himself at Rome.

One of his first works of note was a Deposition from the Cross in bloodstone, so managed that the sanguine spots of the jasper

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represented the blood issuing from the wounds; it became the property of the Duchess Isabella d'Este of Mantua. A Crucifixion was treated in a similar way.

Soon after the battle of Marignano, Matteo went over to France, either at the request of Francis I., or attracted there by the protection extended to Italian artists. The French king, who was a liberal patron of the art, purchased a number of his gems, and attached him to his Court, where he chiefly engraved cameos, the fashionable ornaments of the day. A head of Dejaneira by him was greatly admired, in which the various layers of the agate gave the different colours of the flesh, the hair, and the lion's hide drawn over her head (King, *op. cit.*, p. 263). Francis I. placed this stone in his casket, and commissioned from the artist a portable Oratory adorned with numerous gems, bas-reliefs, and statuettes in gold.

Of this same period are a Portrait-intaglio of Francis I., in the Cabinet des Médailles, Paris (with the initials **F. I.** on the back) and one of two commemorative medals of the Battle of Marignano, which M. H. De La Tour has attributed to Dal Nassaro from conclusive evidence. The intaglio measures 22×25 mill. Mariette and



Portrait-intaglio of Francis I. (chalcedonyx).

Chabouillet had already seen in this fine gem a work of the famous Italian engraver. De La Tour observes, in connection with it : "Matteo est sans conteste l'un des plus habiles parmi tous les artistes qui nous ont laissé, sur la pierre ou sur le métal, les traits de François I. Il combine et coordonne bien l'ensemble, il dessine et modèle vigoureusement; il attaque, creuse et approfondit la pierre avec un brio et un entrain merveilleux; il a surtout, dans les rinceaux de la cuirasse, peut-être un peu trop saillant pour l'effet général, une souplesse et une habileté consommées. C'est là une œuvre de maître" (*Rev. num.*, 1893, p. 540).

The commemorative medal of the Battle of Marignano measures 36 mill. in diameter. On the Rℒ. is a representation of the battle, with Milan in the background from which the Swiss emerged on their attack on the French.

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Chabouillet and Babelon have ascribed to Dal Nassaro another intaglio in the Paris Medal Cabinet, depicting a battle scene, which according to Mariette was copied from Raphael's drawing of the Battle of Constantine on the Milvian bridge. It bears an inscription, OP.NS which has been interpreted into OP*us* N*assari*. A group of



Battle of Marignano.

Venus and Cupid, probably by the same artist, is praised for the ideal purity of the drawing, the material, and engraving. To him has further been ascribed a cameo in the Imperial Collection at Vienna, the subject of which is Noah and the animals issuing from the Ark.

The artist set so high a value on his works that he gave them away as presents rather than submit to what he considered too low an offer; he is said to have broken to pieces a fine cameo which had not been accepted by a nobleman under such circumstances.

A document of 1521 records a payment of 184 livres made to Matteo for "les pourtraictz de 92 histoires de bergeryes prises dans les bucoliques".

After the defeat of Pavia (1525), the artist returned to Vienna, but was recalled to Paris by Francis immediately upon the recovery of his freedom, and settled definitively in France where he married and had several children. He was granted a yearly pension of 300 gold écus beside numerous gratifications, and was employed by the King, the French mint, and noblemen of the Court.

Matteo never filled the office of Mint-master or Engraver as Vasari pretends, but he executed patterns (or models) for coins, "coings des monnoyes et testons", and a medal which he struck from the "coing desdicts testons par le commandement dudit seigneur" (Francis I.). In 1519, he received a royal bounty in the sum of 112 livres to reimburse him for money expended in the

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purchase of tools and appliances necessary in the production of this work.

The medal mentioned here is in reality the Double Ducat of Milan, with bust of Francis I. Only two specimens are known, one of which is in the Paris Medal Cabinet. The Pattern Testoon by



Double Ducat of Francis I. for Milan.

Matteo exists in gold and silver, in two varieties. " Par tous ses caractères," remarks De La Tour, " l'ensemble et les détails, la composition, le style, le relief des lettres, la couronne placée sous le buste, la forme de l'écu, celle des grènetis, etc., cet essai se



Pattern Teston of Francis I.

détache de toutes les autres monnaies du règne de François I. et même de tous les autres règnes. A cela s'ajoute une indéniable et frappante tournure italienne. "

In 1631 Matteo received 100 écus " for a vase intended for Madame, and 50 écus to erect machinery (mills) for making other vases". We learn from this that the artist was also an engine-builder; his was probably the first workshop in France for the cutting and engraving of precious stones. In a document of 1534, the mill is thus described : " Un moulin porté par basteaulx pour pollir dyamans, aymeraudes, agattes et aultres espèces de pierres." It was known as the " Moulin de la Gourdayne".

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Dal Nassaro's name occurs for the last time in the account of the king's privy purse in 1539, when Francis I. remitted 1400 livres to " Mathée d'Alnassar, painctre, vallet de chambre et graveur dudit seigneur, pour le parfaict de ses gaiges des années 1536, 1537 et 1538, a ladicte raison de 600 livres par an ". Notwithstanding, he still remained in the king's service for several years, and probably until his death which occurred in 1547 or 1548, soon after that of his Royal benefactor.

After the Battle of Cérisoles (1641), Matteo executed a commem-



Battle of Cérisoles.

orative medal, with bust of Francis I. on obv., absolutely identical with that of his former medals and coins, and on R/. the King, in Roman dress, seated on curule chair, between Victory (or Bellona) and Mars, a design copied from the R/. of Cristoforo Geremia's medal of Alfonso of Aragon.

Contemporaneous with this medal are an intaglio and the fine large cameo with portrait of Francis I., reproduced by Babelon, *Histoire de la Gravure*, etc., Pl. X, 3. Both works are attributed to Matteo by Chabouillet; Babelon is less positive, although he believes that the medal and the cameo are by the same hand; but De La Tour objects to the style of the cameo which he does not consider in keeping with that of the medal.

Raspe, *Tassie Gems*, describes, as by Dal Nassaro, or in his style, the following gems : —

Two men, one in the character of Venus, the other as Caesar, and two ladies armed as Amazons, killing with their lances two bulls attacked by a bear and a lion; above, is seen a divinity with a torch which Mariette supposed to be Saturn; — A Bull fight;

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Amazon on horseback and two cavaliers, etc. (3 var.); — Herakles carrying a stag on his shoulders in the presence of satyrs and fauns; — Herakles with his club and other heroes fighting with the Amazons; — Battle of Constantine, mentioned above; — Battle of cavalry and infantry with Mars in the clouds; — Battle of four horsemen, two of whom are dismounted; — A skirmish of cavalry and infantry; — Portrait of Francis I., in white agate. All these gems are in the Paris Cabinet des Médailles, Bibliothèque Nationale.

Babelon suggests the attribution to Matteo of a beautiful ewer in rock crystal and mounted in silver-gilt, which is preserved in the Louvre museum. It bears the arms of Bourbon, and may have been executed for the Constable of Bourbon, who perished so miserably in 1527.

Dal Nassaro's name occurs in various forms in the accounts : DALNASSAR, DALNASSAY, DALNASSAC, NAZARE, MESSIRE MATTÉE, etc.

Vasari makes of Matteo a master of modern glyptics; De La Tour, while not denying his talent, does not think his influence was very marked on the French coinage, and it Marc Béchot was his pupil, he fortunately preserved his own personality. A clever draughtsman, of rare technical abilities, he lacked in inspiration, correction and force ; he was more of an imitator than an originator, although some of his portraits in precious stones rank amongst the finest of the Renaissance.

Babelon sums up his notice of the artist by the following comment : " Matteo dal Nassaro fut donc l'artiste italien qui introduisit en France les procédés de la Gravure sur pierres fines usitées en Italie. Il se fit par là le chef de l'école française de la Renaissance. Les élèves qu'il forma et qui travaillèrent sous sa direction perpétuèrent après lui son art et ses procédés dans notre pays et leurs ouvrages anonymes attestent qu'ils surent s'élever à la hauteur de leur maître et de leurs émules d'au-delà des Alpes" (p. 134).

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monnaies de France, 1867. — Renton, *Intaglio-engraving, past and present*, London, 1891. — Raspe, *Tassie Gems*, 1791.

NASSAU or **NASSOW, HERMAN VON** (*Dan.*). Mint-master at Copenhagen, appointed in 1495, and succeeded by Berndt Buske in 1526.

NASSIVET, GILLES (*French*). Mint-engraver at La Rochelle, 1782. His privy mark was a Tower before the date.

NAT, JEAN VAN DER (*Belg.*). Mint-master at Louvain, 1488-1489.

NATALIS, FLAMINIO (*Belg.*). Goldsmith, Seal-and Gem-engraver of Liège, during the second half of the sixteenth century; he is said to have engraved medals also. King mentions him as an admirable Engraver of coats-of-arms, and states that he died at Rome in 1596, at the age of 55. Nagler mentions that Flaminio Natalis was a relative of Michel Natalis, whose father was Mint-engraver to the Prince of Liège, Elector of Cologne.

BIBLIOGRAPHY. — Nagler, *op. cit.* — Mariette, *op. cit.* — Pinchart, *op. cit.*

NATHAN, GEBRÜDER (*Germ.*). A Hamburg firm of Jewish Die-sinkers, who issued a Presentation medal by the Jews of Hamburg to Sir Moses and Lady Montefiore on their return from Egypt and the East in 1841. This medal is described and figured by O. C. Gaedechen in *Hamburgische Münzen und Medaillen*, Hamburg, 1850, I, 258.

NATHAN, CHARLES (*French*). Contemporary Sculptor, born at Paris; pupil of Mulotin de Mérat. At the Salon of 1882 he exhibited a Portrait-medallion of M^me^ Nathan.

NATHANIEL. *Vide* **NATHANIEL MARCHANT.** Gem-engraver, and Engraver of H. M's Seals, 1739-1816.

NATORP, GUSTAV (*Germ.*). Contemporary Sculptor, born at Hamburg; pupil of Prof. A. Legros, and Rodin. He is the author of various Portrait-medallions cast in bronze; one of Robert Browning was exhibited at the Royal Academy in 1888, and at one of the Exhibitions of the London Society of Medallists, of which the artist is a member.

NATTER, JOHANN LORENZ (*Germ.*). A renowned Gem-engraver, Medallist, and Coin-engraver, born at Biberach, in Swabia (Würtemberg) in 1705, died at St. Petersburg, 27. December 1763. He was first apprenticed to a goldsmith of his native town, with whom he remained for six years; he then went to Switzerland, learned die-sinking with the Seal-engraver, Bernard Ochs, at Berne, and worked there for several years, making also a prolonged stay at Neuchâtel,

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as a skilled workman in the employ of the jeweller and gem-engraver, Hug, who had been previously Mint-engraver at Berne. From there, he visited Italy, studied gem-engraving at Venice, practised the art with success at Florence, 1732-1735, and first obtained notoriety at Rome, by his portrait of Cardinal Albani. In 1740 he came to England, and three years after he left for Denmark, where he was much patronized by King Christian VI., for whom he not only engraved gems but also medals. From Copenhagen he went to Sweden and St. Petersburg, in company with the Nuremberg painter, Mark Tuscher. In 1751, the artist had again settled in London (Vine Street, Piccadilly) which is the address he gives in the work he published in 1754, *Traité de la méthode antique de graver en pierres fines, comparée avec la méthode moderne, et expliquée en diverses planches*. Three years later, Natter was appointed Chief-engraver at the Mint of Utrecht, and worked there for the Princess-Regent, widow of William IV. of Orange-Nassau, and daughter of George II. of England. I possess a letter of Natter, dated from Utrecht, 23rd July 1757, and addressed to a minister at the Dutch court, in which he complains of his emoluments being too small, and of having too little leisure to devote to gem-engraving. "M. Allamand m'écrivait que j'aurais 1000 fl. de traitement (comme on l'appelle), ce que j'avais regardé comme une espèce de pension, suivant la coutume d'autres Cours. A Londres, à Copenhague, à Stockholm, en France, etc., il y a ordinairement trois graveurs; le premier Médailleur a le titre de *Esquire*; sa pension monte jusqu'à 300 £. st., maison, charbon, chandeles, tout franc; chaque coin pour des médailles est payé à part. Le second Médailleur copie le Portrait pour la monoye; le troisième graveur fait le revers, etc." He goes on to say that in six months he has already spent 800 florins, and offers to leave his collection of gems to the Prince, providing he agrees to pay him a pension of three hundred pounds sterling for life, in which case he would also undertake to look after the Prince's cabinet. "En cette façon," says he, "je pourrois vivre tranquillement à La Haye, graver à mon aise, et dessiner peu à peu la collection entière." Evidently, the artist's proposal was not taken into consideration, as within three years of that date, he was again in London, where in 1761, he received an appointment of Assistant-engraver to the Royal Mint, but in the following year he left again for Copenhagen, and thence went to St. Petersburg, dying in that city in 1763.

Natter, as a Gem-engraver, surpassed most artists of his time, and perhaps even his contemporary, Jacques Guay, for whose talent he did not express great admiration. His medals are of fine execution. The following are of interest to English collectors: Charles Sackville, Earl of Middlesex, afterwards Duke of Dorset,

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1733 (engraved at Florence, and signed on obv. **L NATTER. F.** 1733, and on Rℒ. **L. NATTER. F. FLORENT.**); — Sir Robert Walpole, 1741; — Another, with inscription on edge : REGIT NVMMIS ANIMOS | ET NVMMIS REGITVR IPSE; — Tribute to George II., 1741; — Sir Robert Walpole, Earl of Orford, 1742 (Rℒ. Britannia trampling upon Envy); — Prince William and Princess Caroline of Orange, 1751 (signed on obv. **LOR. NATTER F.** 1751, and on Rℒ. **L. N.**); — Anne, Princess of Orange, Regent of Holland, 1751; — Coronation of George III., 1761; — Coronation of George III. and Queen Charlotte, 1761; — Coronation of Queen Charlotte, 1761, &c.

Among his other medallic productions are also : Portrait-medal of Christian VI. of Denmark (" ouvrage où j'ai peu de



Sir Robert Walpole, by L. Natter.

pratique ", writes the artist); — William Charles Henry Friso, Stadholder of Holland, 1747 (2 var.); — Conclusion of the Peace of Aix-la-Chapelle, 1748 (signed : **N. S.** [*Natter sculpsit*], and not **N. V. S.** which is N. van Swinderen's signature. The work of the medal is entirely in Natter's style of treatment); — Portrait-medal of Prince William IV. of Orange, 1750; — Prince William (V) and Princess Caroline, 1751; — Death of William IV., 1751; — Medal with bust of Prince William IV. and his consort; Rℒ. Portraits of their two children (1751); — Memorial Medal of William IV. (1751); — Princess Anne taking the oath as Regent, during the minority of her son (1751); — The Stolpian Legacy, instituted by Jan Stolp of Leyden, 1753.

Natter's gems are very numerous; unfortunately many are unsigned, others bear signatures of ancient engravers, so that it is most

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difficult to establish even an approximate list of his works. His earliest signature is **L. N.** in very minute characters; as his reputation increased he signed : **NATTER**. On some we find his name **NATTEP** in Greek characters, or the inscription, **ΥΔΡΟΥ**, which is the translation into Greek of the German word, *Natter*, a snake. The following are described by Raspe : Serapis Ammon with ram's horn (signed : **L. N.**) ; — Copy of the gem by Aspasios, with helmeted bust of Pallas Athene decorated with a sphinx, a winged griffin and four horses (signed : **NATTEP ΕΠΟΙΕΙ**) ; — Two other varieties of the same subject ; — Birth of Minerva from the brain of Jupiter (unsigned, but a sulphur in the Stosch collection is marked on the border *Natter f.*, which proves this gem not to be an antique, and,



Half-figure of Pallas
(after the gem by Valerio Belli).

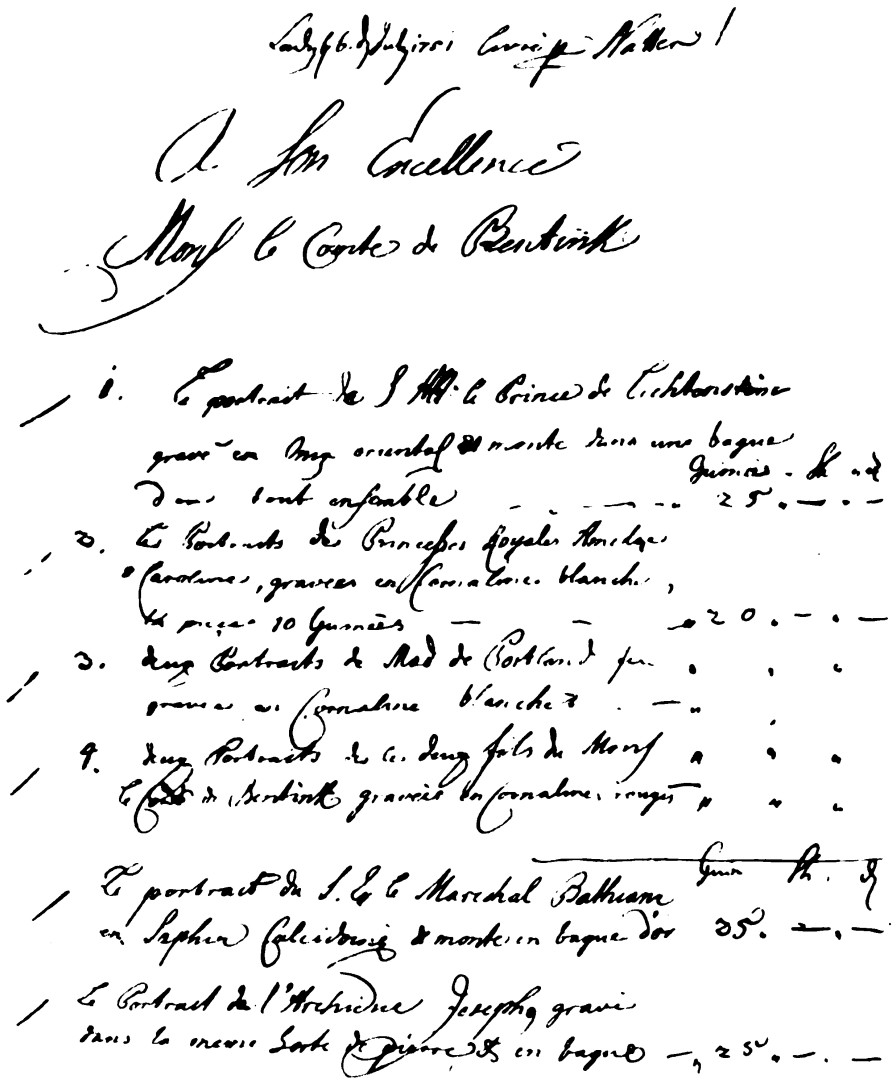
remarks Raspe : " If this piece does honour to the talent of Natter, it at the same time makes us suspect that he not only attended to the study and close imitation of the antique, but likewise employed himself in the manufacture of antiques, for the too passionate admirers, who buy them at enormous prices, and thereby encourage the dishonest abuse of talent ") ; — Half-figure of Pallas, imitated from a gem in the Florentine Cabinet (*illustrated*) ; — Bust of Ceres, veiled (bearing a resemblance to Agrippina major, and what seems accidental, to the Duchess of Gloucester, signed **ΑCΠΑCIOΥ**, and supposed to be by Natter) ; — Mercury standing (signed : **ΔIOΣ ΚΟΥΡΙΔΟΥ**) ; an imitation of the gem by Dioscorides. Raspe mentions : " Natter has copied it with such success that one might

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even suspect it to be a work of his own" ; and to quote the artist's own words : " I am not ashamed to own that I continue to make copies (with Greek inscriptions and masters' names) at all times when I receive orders : but I defy the whole world to prove that I have ever sold one for antique") ; — Mercury holding caduceus (signed : NATTEP ЄП.) ; — Head of the dog Syrius (a copy of the gem signed : ΓAIOC ЄΠOIЄI, which Raspe calls a work of Natter's) ; — Head of youthful Hercules (copied from the Florentine gem, signed ONHCAC) ; — Hercules strangling the lion (signed : L. N.) ; — The Repose of Hercules ; — Venus sitting upon a rock ; Cupid flying towards her ; — Othryades killing himself (executed for the Prince of Orange) ; — Meleager before a statue of Ceres ; the boar's head upon a pillar ; — Perseus holding a shield decorated with the head of Medusa (copied from the gem by Dioscorides) ; — Head of Medusa (signed : ΠƎ·ЧƎTTAN) ; — Bust of Paris, in Phrygian cap ; — Another, signed : ϒΔPOϒ ; — Bust of Augustus, called *Britannicus* (signed : ΛN) ; — Head of Augustus (signed : ϒΔPOϒ) ; — Head of Julia, daughter of Titus (signed : NATTER. " Much praise", says King, " is given to the artist's copy on a reduced scale of the Julia Titi by Evodus") ; — Roman head, bare (signed : ϒΔPOϒ) ; — Portrait-cameo of George I., of England ; — George II. : — Queen Caroline, consort of George II. (signed : L. NATTER F.) ; — Frederick, Prince of Wales, son of George II. ; — Christian VI., of Denmark ; — Cardinal Alexander Albani (signed : NATTЄP. ЄΠOIЄI) ; — William Pulteney, Earl of Bath ; — Lord Duncannon (signed : NATTER F.) ; — Lady Duncannon ; — Bust of Hollis, the famous English patriot (signed : L. N.) ; — D^{r} Mead (signed : NATTER F.) ; — Earl of Stairs, who commanded under George II. at the battle of Dettingen (probably by Natter) ; — Baron Philipp Stosch (signed : NATTHP. ЄП) ; — Sir Robert Walpole (NATTER F.) ; — Heads, uncovered, in the Roman manner, of Miltiades, &c., several varieties, signed : NATTHP. ЄΠOIЄI ; — Head of Cicero(?) ; — The Character of Zingara by the Chev. Bernini (NATTER F.) ; — Marquis of Rockingham (L. NATTER ; two varieties) ; — Prince William IV. of Orange, intaglio in carnelian ; — Youthful bust of Prince William V., carnelian intaglio ; — Princess Caroline of Orange, intaglio in chalcedonyx ; — Princesses Amelie and Caroline, daughters of George II., white carnelian ; — Prince of Liechtenstein, oriental onyx ; — Duchess of Portland ; — Earl Bentinck ; — The two sons of Earl Bentinck, red carnelian ; — Archduke Joseph of Austria, chalcedonyx ; — Marshal Bathiany, chalcedonyx ; — Queen Ulrica Eleonora of Sweden ; — A vase, engraved on a small diamond (in commission for Lord James Cavendish) ; — Seal of Christian VI. of Denmark ; — Elephant, in oriental jasper ; — Portrait of Princess Anne of Holland, consort of

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William IV. of Orange ; — The Princess Regent of Holland, facing bust, in white agate (" d'un si haut relief, que la tête a presque toute sa juste proportion en bosse ronde"); — Danaë (a copy of the Vettori Venus, to which is added the signature : ΑΥΛΟΥ) ;—,



Autograph note of L. Natter.

Harpocrates ; — Head of Medusa (copied from an antique gem signed : CΩCOKΛЄ). On the Strozzi Medusa, now in the British Museum, which is antique, Natter or Costanzi added the inscription, ΣΟΛΟΝΟC ; — Head of Marciana ; — Cupid chained to a trophy (signed : ΑΥΛΟΥ ; an imitation from the antique) ; — Bacchante ;

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— Portrait of Frederick V., of Denmark; — Numerous Seals, Armorial bearings, &c.; — Lion, amethyst; — Faun, small sard (signed : KOIMOY. Köhler, p. 182, n° 8); — Portrait of John Gaston, Grand Duke of Tuscany; — A series of Portraits of the Triumvirs, Roman Emperors, and Empresses, &c.

On the Medusa of Sosocles in the Hemsterhuys-Galitzin collection, Natter added the letter N. The artist's works preserved at St. Petersburg are described in Bernouilli, IV.

Natter's charge for engraving a portrait varied from ten to twenty-fire guineas. I reproduce (p. 230) a fac-simile, a little reduced, of an autograph note of the artist in my possession, dated, 6. July 1751, and addressed to Earl Bentinck, in which he mentions several gems engraved by him and their respective prices.

Godfrey Krafft was one of Natter's most successful pupils.

In Natter's book, *Traité de la méthode antique de graver en pierres fines*, we gather, says Babelon, many valuable hints on the sentiments which animated gem-engravers of the eighteenth century towards the works of the Greek and Roman glyptists. Many of these artists indulged in the deplorable pratice of inscribing famous engravers' names on ancient gems, or on their own productions. Natter, whom Mariette accused of this mischievous custom, excuses himself by saying that there is no blame attached to it as long as the modern gems are not sold for antique. " Quand bien même ", observes Babelon, " on admettrait la sincérité et la bonne foi de Natter et de tous les artistes, il n'en est pas moins vrai que les gemmes fausses, — car nous ne pouvons les appeler autrement au point de vue archéologique, — se sont répandues à profusion dans le monde des amateurs et ont donné lieu, après eux, à des duperies sans fin. Les noms de Phrygillos, de Pergamos, d'Olympios, d'Onatas, de Pyrgotèle, d'Athénion, de Cronios, de Dioscoride, de Solon, d'Aspasios, d'Agathopus, de Pamphile, d'Eutyches, d'Hyllus, d'Aulus, d'Epitynchanus, d'Evodus, de Tryphon et de tous les autres graveurs grecs et romains connus dans les trois derniers siècles, ont ainsi été profanés et prodigués sur des gemmes, les unes antiques, les autres modernes, qui s'étalent aujourd'hui dans toutes les collections publiques. Il faut lire dans les écrits des meilleurs juges en cette matière, tels que : Raoul Rochette, Panofka, Koehler, H. Brunn, Chabouillet, King, Furtwängler, Murray et vingt autres savants contemporains, les embarras et les hésitations qu'on éprouve à se prononcer pour ou contre l'authenticité de la plupart des signatures qu'on relève sur les pierres fines. Nous ne saurions songer à entrer ici dans cet examen délicat, mais nous ne ferons aucune difficulté d'avouer que l'habileté diabolique avec laquelle ces œuvres ou ces signatures sont gravées nous jette dans une perplexité d'autant plus grande que les pierres gravées, à l'inverse

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des monnaies ou des autres monuments, n'ont jamais de patine, et qu'ainsi aucun caractère extérieur ne révèle, le cas échéant, leur modernité ; observez, d'autre part, que les sujets gravés sont souvent des copies d'œuvres antiques, copies qui peuvent avoir été exécutées à n'importe quelle époque. Pourtant, les caractères paléographiques de l'inscription trahissent parfois la main du faussaire, comme sur la Méduse Strozzi, aujourd'hui au Musée britannique; la gemme, trouvée à Rome au commencement du XVIII^e^ siècle, est antique ; mais Natter ou l'un de ses émules y a gravé la signature ΣΟΛΟΝΟC, dont la modernité est révélée par la forme donnée aux caractères. Parfois, le procédé du faussaire se trouve démasqué d'une manière assez inattendue. C'est ainsi qu'il existe au Musée britannique une cornaline représentant un sphinx que son style remarquable permet de classer au IV^e^ siècle avant notre ère; mais, dans le champ, on a inscrit à l'époque de la Renaissance, la signature ΘΑΜΥΡΟΥ, dans le but d'attribuer l'œuvre à un artiste grec du nom de Thamyras. Un tel graveur n'a jamais existé. Le nom a été emprunté à une autre gemme antique qui se trouve aujourd'hui également au Musée britannique, seulement ici, étant données la grandeur et la grossièreté des lettres, nous sommes visiblement en présence du nom du possesseur de la gemme. C'est ce nom qui, pris pour une signature d'artiste au XVI^e^ siècle, a été reproduit sur une autre gemme... Si Natter a pu écrire que l'art de graver les pierres fines est le plus pénible de tous les arts, nous pouvons, à notre tour, sans crainte d'être contredit, affirmer que de toutes les branches de l'archéologie, l'étude des pierres gravées est, pour l'authenticité des monuments, la plus difficile et la plus délicate " (Babelon, *La Gravure en pierres fines*, 1894, p. 293).

" Although his works deceived so many of his contemporaries, they will be found on examination to differ materially from the antique, particularly in the treatment of the hair. Indeed he fell far short of the success already attained by Sirletti in the revival of the ancient style " (King, *op. cit.*, 1872, p. 436).

Natter was well versed in history and mythology, but he preferred to imitate the contemporary French painters rather than the Ancients, says Nagler. Koehler thinks he might have become one of the most celebrated artists of modern times, had he remained longer in Italy. Few Gem-engravers have shown themselves so free from what is usually termed mannerism, and he worked with a true feeling of the exigencies of the glyptic art.

Baron Stosch, the famous collector, patronized Natter, who executed intagli in imitation of the antique for him ; later, the Duke of Devonshire and the Duke of Marlborough, Earl Bentinck, Lord Cavendish, and others also liberally supported him.

Natter, says Marvin, was a Freemason ; he is said to have taken

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the rite of Strict Observance at Stockholm and St. Petersburg, and by some Zinnendorf is thought to have obtained some of his teachings from Natter; but this is doubtful ".

BIBLIOGRAPHY. — Natter, *Traité de la méthode antique de graver en pierres fines comparée avec la méthode moderne*, London, 1751; Suppl. 1764. — Murray and Smith, *Catalogue of Engraved Gems in the British Museum*, London, 1890. — Mariette, *op. cit.* — Brunn, *op. cit.* — King, *op. cit.* — Koehler, *Abhandlung über die geschnittenen Steine mit den Namen der Künstler*, St. Petersburg, 1851. — Raspe, *Tassie Gems*, 1791. — Furtwängler, *Studien über die Gemmen mit Künstlerinschriften*, Jahrbuch des kais. deutsch. archaeol. Instituts, 1888-1889. — Nagler, *Allgemeines Künstler-Lexikon*. — Bolzenthal, *op. cit.* — Franks and Grueber, *op. cit.* — Babelon, *op. cit.* — Ruding, *op. cit.* — Gray, *op. cit.* — Grueber, *Guide to English Medals*, 1891. — Marvin, *op. cit.* — Ammon, *op. cit.* — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Oranje-Nassau*, S' Gravenhaag. — Van Loon, *Beschrijving van Nederlandsche Historie-Penningen*, Suppl. IV-V, 1848.

NAUDÉ, HENRI (*French*). Contemporary Sculptor and Medallist, born at Brenier-Cordon (Ain); pupil of Thomas, P. Dubois, and Ponscarme. He has exhibited a number of Portrait-medallions, Plaquettes, and Medals, at the Paris Salons, from 1889 to 1893. I have seen by him: Bellona; — Genius conquering Time; — Flora in triumphal chariot of the Sun (of very pretty design), etc.

NAUDIN (*French*). Die-sinker of the middle years of the nineteenth century, who resided at Paris, and engraved various medals, amongst which I may mention: Republican Medal, struck in commemoration of the 24th February 1848 (2 *var.*); — Commemorative Medal of the Banquet de la Sarthe, 15. October 1848 (2 *var.*); — General Cavaignac subduing the Insurrection, June 1848 (these medals were struck in lead from bullets seized on the insurgents who were made prisoners); — Third centenary of the Reformed Churches in France, 1856, etc.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques*, &c.

NAUHEIM, JOHANN PETER (*Germ.*). Mint-engraver, and Medallist, at Schwerin, *circ.* 1752-† 1761. He worked for the Dukes Christian Ludwig II., and Friedrich, of Mecklenburg-Schwerin. Some of his productions are signed : **I. P. N.**

NAUMANN (*Swiss*). This signature occurs on a nineteenth century medal, depicting on obv. the castle of Morat, while on the Rv. is a standing figure of Adrian von Bubenberg.

NAUNDORFF, EGIDIUS (*Swed.*). Field postmaster of Charles XII., and Designer of medals, engraved by G. V. Vestner and P. H. Müller of Nüremberg, on the King of Sweden's Camping at Bender (inscribed on Rv. : **INV: EG: NAUNDORFF MAG: POST: IN CAMPO:**);

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— Return to Sweden, by Stralsund, 1715; — Attack on Norway, 1716, etc.

NAUNHEIM (*Belg.*). According to Nagler, and Kamm, *Leven en Werken*, etc. this Medallist was living in Belgium, *circ.* 1755. The same authorities state that he is the author of a Portrait-medal of J. G. Carpzov, 1756.

NAUSIAS (*Greek*). Gem-engraver of Athens, a contemporary of the orator Lysias.

NAVALON, S. (*Mexic.*). Medallist of Mexico, and Designer of medals, third quarter of the nineteenth century. By him are numerous official medals of Maximilian, 1864-1867, which are variously signed: **S. N. G.**; — **NAVALON G**(*rabador*); — **N. D.**; — **NAVALON D**(*elineator*), etc. They consist of Medals for Civil Merit, Military Merit, Scientific and Artistic Merit, etc.; — The Virgin of Guadaloupe (varieties with head of Maximilian, conjoined heads of Maximilian and his consort Charlotte); — Medal with bust of the Empress, and Rℒ. AL MERITO CIVIL ("probably intended for presentation to the recipients of the Order of San Carlos which was instituted by the Empress, to be bestowed upon ladies distinguished for their charities and other estimable qualities"); — Repulse of the French at Puebla, 5. May 1862, etc.

Navalon designed the coinage of Maximilian, which consisted of: Ⱥ. 20 Pesos, 1866; — Ⱥ. Peso, 1866-67; 50 Centavos, 1866; 10 Centavos, 1864-1866, 5 Centavos, 1864-1866; — Æ. Centavo, 1864. The obverse of the 20 Peso piece bears the names of its designer **NAVALON** and engravers, **OCAMPO** and **SPIRITU**.

During the short reign of Maximilian, Navalon appears to have been Chief-Engraver at the Mexico Mint, and Ocampo and Spiritu, his assistants.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892. — Betts, *Mexican Imperial Coinage*, 1899. — *Revue numismatique belge*, 1886, p. 346.

NAVARRE, HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Chaplain and Verlet. At the Salon of 1907 he exhibited a Portrait-medal in bronze, and two Plaquettes.

NAVARRE, SIMON DE (*French*). Mint-master at Compiègne, 1590-1596.

NAVARRETE (*Span.*). Sculptor and Medallist of Valencia (Spain), *circ.* 1855. A medal of the Exhibition at Valencia, dated MDCCCLV, bears his signature, in conjunction with that of the designer, Farinos.

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NAZARO, ORAZIO (*Ital.*). Goldsmith of Cremona, who was residing at Rome towards the end of the sixteenth century. Milanesi suggested him as the author of a Portrait-medal of the Genoese, Benedetto Lomellini, 1569, signed **HN**; obv. Bust to l. R/. MANSVETVDO. **HN** Draped female figure trampling under foot a snake, and holding a dove (size: 45 mill.).

BIBLIOGRAPHY. — Blanchet, *op. cit.* — Armand, *op. cit.*, I, 253; III, 121.

NAZAUAL or **NAZAVAL** (*Chil.*). Sculptor and Medallist of Santiago de Chili, end of the eighteenth century. A Proclamation medal struck by that city in honour of the accession of Charles IV. of Spain, 1789, is signed on truncation of king's bust: **NAZAUAL F.** and in exergue of reverse: **NAZAUAL INCIDIT.**

NAZEM, Mme CHRISTINE (*French*). Contemporary Sculptor, born at Amiens; pupil of Giraud. At the Salon of 1890 there was Medallion in bronze by her, representing the Mater Dolorosa.

N. B. *Vide* **NICCOLO BONIS** or **DE BONIS.** Medallist to the Popes Sixtus V. and his successors until Clement VIII.; also Mint-engraver at Rome, *circ.* 1580-1592.

N. B. *Vide* **NICOLAS BRIOT.** Medallist and Coin-engraver, 1580-1646.

N. B. *Vide* **NOAH BRETTSCHNEIDER.** Mint-engraver at Koenigsberg-in-Prussia, *circ.* 1624-1660.

N. B. *Vide* **NEUMEISTER** (*Warden*) and **BISCHOF** (Master) of the Würzburg Mint, 1754-61.

N. B. F. *Vide* **NIKOLAUS BERNHARD FUCHS.** Mint-master at Königsberg, 1729-1732.

N. C. *Vide* **NICOLO CONTARINI.** Mint-master at Venice, 1658.

N. C. *Vide* **NICOLAS CHEVALIER.** Medallist, born at Sedan, died at Utrecht, 1720.

N. C. *Vide* **NICOLO CERBARA.** Gem-and Mint-engraver at Rome, *circ.* 1829-1858.

N. D. *Vide* **NICOLAUS DITMAR.** Mint-master at Fulda, *circ.* 1727-1764.

N. D. *Vide* **N. DARGENT.** Die-sinker at Brussels, *circ.* 1840-1860.

N. D. *Vide* **NAVALON DIREXIT.** Mint-engraver at Mexico, 1864-1867.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

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NEALE, THOMAS (*Brit.*). Mint-master at the Royal Mint, London, *circ.* 1678-1699, and succeeded in that office by Sir Isaac Newton. He was called the Projector, and became famous for his system of lotteries, which he founded in 1694, on the principle of those existing at that time at Venice.

His signature, **N. C. A. P.** (*Neale, Custos Artifex Primus*) occurs on medals by F. D. Winter, commemorating the Landing of William of Orange at Torbay, 1688; — William's landing in Holland,



Portrait-medal of Thomas Neale.

1691; — His triumphal Entry into the Hague, 1691; — The Duke of Zell, Knight of the Garter, 1691; — Capture of Athlone, 1691; — Battle of Aghrim, 1691 (2 *var.*); — Battle of La Hogue, 1692 (2 *var.*); — William arrives in Holland, 1694, etc.

Neale bore a great resemblance in features to James II.

A patent was granted to him and others, under James II., to coin tin money at the rate of 20 d. from each pound of tin with 40 per cent. profit to the King.

BIBLIOGRAPHY. — Franks-Grueber, *Medallic Illustrations*, &c. — Montagu, *Copper Coins of England*, 1893.

NEAVE, W. A. (*Brit.*). Mint-master at Madras, from October to November 1832.

NEBELTHAU, JACOB (*Germ.*). Ducal Saxon Mint-master and Administrator of the Saalfeld Mint, 1588.

NECOCHEA, MARIANO (*Peruv.*). Mint-master at Lima (Peru), 1837. His signature occurs on a Pattern 8 Reales of that date, described in Fonrobert's Catalogue, n° 9055. On the coin he is styled as **EL GRAN MARISCAL D^N^ MARIANO NECOCHEA DIRECTOR DE LA CASA DE MONEDA LIMA.**

NEFF, MARTIN (*Germ.*). Mint-master in the service of the Prince-Abbot of Kempten at Obergünzburg, 1621-1622.

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NEGELEIN (*Germ.*). Goldsmith and Modeller of Ratisbon, *circ.* 1520. He engraved Seals, Armorial bearings, and modelled Portrait-medallions.

NEGELEIN, JOACHIM (*Germ.*). Pastor and Professor at Nuremberg, died in 1749. He designed numerous medals engraved by Vestner.

NÈGRE, HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Baudoin, and A. Truphème. He has modelled numerous Portrait-medallions and some Medals. At the Salon of 1893 there was a Portrait-medallion of Pastor Collas by him, and in 1897 three medals in boxwood, etc.

BIBLIOGRAPHY. — Catalogues du Salon, 1891-1897.

NEGRISOLI, GULIELMO (*Ital.*). Sculptor of the early part of the nineteenth century, by whom are Portrait-medallions of Napoleon I.

NEIDHARDT, GEORG (*Germ.*). Counter Manufacturer at Munich, *circ.* 1580.

NEIDHART, JOHANN (*Germ.*). Medallist and Coin-engraver, born at Nuremberg, and in the service of the Dukes of Würtemberg at the Mint of Oels, from 1672 to 1707. He also worked for the Imperial Mint of Brieg, and for the Episcopal Mint of Neisse. By him are various medals, amongst others a School Prize Medal of the city of Breslau, 1703, and commemorative medals of the Siege



Christian I. and Christiana of Saxe-Merseburg.

of Belgrade, 1688, signed **I. N.**, and Peace of Passarowitz, 1718 (executed in conjunction with Martin Brunner).

Ammon calls his work poor, but a Portrait-medal of Christian I. and Christiana of Saxe-Merseburg (*illustrated*) exhibits undoubted skill.

BIBLIOGRAPHY. — Friedensburg, *Neuere Münzgeschichte Schlesiens.* — *Mittheilungen des Klubs der Münz-und Medaillenfreunde in Wien*, 1890-1895. — Ammon, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

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NEIDHARDT, WOLFGANG (*Germ.*). Artistic Founder and Modeller of Augsburg, *circ.* 1620.

NEIDINGER, JOSEPH (or **JOHANN) FRANZ** (*Germ.*). Medallist of the second half of the seventeenth century, who resided at Venice, and cut a series of medals with portraits of various members of the Barbarigo family, etc. I have seen his signature on the two following medals: Franz Anton Berka, count Howora, baron von Dubba and Lippa, 1635-1706 (signed: **IO. FRANC. NEIDINGER.**); — Francisco Morosini, doge of Venice, 1688-1694 (signed: **NEIDINGER**); — Dr J. C. Fetz, of Feldkirchen, &c.

Little is known of the artistic career of this Engraver, whose work is not of great merit.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Dr Merzbacher, *Kunst-Medaillen-Catalog*.

NEIFAHRER. *Vide* **NEUFARER** *infra*.

NEISOS. Fictitious signature on an ancient gem: standing figure of Alexander, beardless, holding fulmen and aegis, large oriental





sard, in St. Petersburg Museum (NEICOY). Stephani decides unconditionally in favour of the inscription, which he says is of the same date as the intaglio, but this is not the opinion of other experts, most of whom pronounce the signature as modern (XVI. Cent.); —

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Cock in a car drawn by two rats, legend broken off ΝΕΙ..., black jasper, in Baron Roger's collection, &c.

BIBLIOGRAPHY. — King, *op. cit.* — Babelon, *op. cit.* — S. Reinach, *op. cit.* — Furtwängler, *op. cit.*

NELL, HANS (*Germ.*). Line-engraver, and Medallist of the second quarter of the sixteenth century, at Augsburg, mentioned by Bolzenthal, after Stetten, as the author of a Portrait-medallion of Charles V., *circ.* 1540. Stetten has omitted to describe this medal, and it is therefore impossible to recognize it among the great number dedicated to the fame of this monarch.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Stetten, *Kunst-, Gewerb- und Handwerks-Geschichte der Reichstadt Augsburg*, 1779. — Nagler, *op. cit.*

NELLI, HENRI (*French*). Contemporary Sculptor and Medallist, born at Tarbes (Hautes-Pyrénées); pupil of Dantan aîné. By him are Portrait-medallions.

NEMECEK, A. (*Hung.*). Contemporary Medallist of Budapest. His signature occurs on the Rℒ. of a Portrait-medal of Dr Theodor Billroth, 1894.

NEPOS. Fictitious signature (ΝΕΠΩϹ) which occurs on a sard of the Schellersheim collection, representing a youth playing the lyre.

BIBLIOGRAPHY. — King, *op. cit.*

NERESHEIMER, J. B. and **NIGGL** (*Germ.*). Die-sinkers and Manufacturers of artistic buttons, etc. at Munich, nineteenth century.

NERI, PAOLO (*Ital.*). Sculptor, and Gem-engraver, born at Rome in 1813. Besides many works of sculpture, Portrait-medallions in terra-cotta, &c., he has executed Portrait-cameos and other Gems.

NERI DE' RAZANTI, PIETRO DI (*Ital.*). Gem-engraver at Florence, *circ.* 1477.

BIBLIOGRAPHY. — E. Babelon, *La Gravure en pierres fines*, Paris, 1894. — E. Müntz, *Histoire de l'Art pendant la Renaissance*, I, pp. 241 and 258. — Id., *Les Arts à la Cour des Papes*, I, 6; II, 113.

NESH, H. (*Austr.*). Contemporary Sculptor of Lemberg, whose name occurs in conjunction with that of **CYP. CHODEBSKY** on a Prize Medal of the Lemberg National Exhibition, 1894.

NESTI, VITTORIO (*Ital.*). Sculptor, and Medallist at Florence, during the second quarter of the nineteenth century. He has executed Portrait-medals, mostly bearing inscriptions on the reverses. His best known medallic productions are: Antonio Allegri, 1825; — Bernardo Luino; — Ferdinand, Count of Bubna-Lititz, Commander-general of Lombardy (on his death, 1825); — Diodara

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Saluzzo, poetess, 1842; — Juditha Pasta; — Gioacchino Rossini; — Maria Felicità Malibran, 1834; — Antonietta de Montenegro, 1844; — Gaudenzio Ferrari; — Raphaël; — Enrico Mylius, 1854; — Carlo Parea; — Bonaventura Cavalerius; — Subscribers to the Italian Iconography, 1843; — Giuseppe Parini, 1825; — Dr Giovanni Rasori, of Milan, 1837; — Giovanni Antonio de Kramer, Milan, &c.

Nagler states that Nesti was Mint-engraver at Florence, from about 1825, but I have been unable to verify that statement. His signature on medals occurs in various forms: **VITTORIO NESTI**; — **VITT. NESTI**; — **V. NESTI**; — **NESTI**; — **NESTI F.**; — **V. N.** etc.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Joseph u. Fellner, *Münzen von Frankfurt a. M.*, 1896. — Krohn, *Thomsen Bronce Medailler*. — Nagler, *op. cit.* — *Mitth. des Klubs* &c., 1901-1902.

NESTOR. Probably a fictitious signature, which occurs on a gem, in chrysolite, with bust of Cupid, at The Hague Museum (**NEΣT**).

BIBLIOGRAPHY. — King, *op. cit.* — Brunn, *op. cit.*

NETHE, CONRAD JOSEPH (*Germ.*). Die-sinker of Königsberg, who in 1776 competed for the post of Engraver-general of the coins of the Netherlands at Brussels, in succession to James Roettiers. He was unsuccessful, T. V. van Berckel having been appointed.

BIBLIOGRAPHY. — A. Pinchart, *Histoire de la gravure des médailles en Belgique*, 1870.

NETZER, HEINRICH (*Germ.*). Sculptor and Medallist, born in 1865 at Isny in Wurtemberg; a pupil of the Academy of Munich. His Marriage-medal of Prince Rupprecht of Bavaria, 1900, is reproduced in *Die Moderne Medaille*, 1900, p. 69, and presents on obv. a figure of Hymen, accompanied by the legend: **ΥΜΕΝΑΙΟΣ**. It is of powerful design and originality.

This artist's works of sculpture are better known, as the Triton in the Herzog Wilhelmsstrasse at Munich, the colossal group of Prometheus in the new University building at Würzburg, the Orpheus Fountain at New-York, etc.

NEU, LUDWIG (*Germ.*). Medallist in Saxony, *circ.* 1550.

NEUANTOS (*Greek*). Coin-engraver at the Mint of Cydonia in Crete, *circ.* 350-308 B.C. The inscription **ΝΕΥΑΝΤΟΣ ΕΓΟΕΙ** which occurs on a Tetradrachm of Cydonia is known since the eighteenth century, and was published for the first time by the Jesuit father, Froehlich, of Vienna. There can be no doubt as to the signification of this signature which is followed by the word **ΕΓΟΕΙ**.

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Æ. Didrachm. Obv. Female head to r., wearing necklace and earring with four pendants; the hair is gathered up and rolled around the head, and adorned with vine-leaves and grapes; behind the head, the inscription in minute characters : **NEYANTOΣ | EΠOEI** : border of dots.

Rℒ. **KYΔΩN**. Male figure (Kydon), nude, standing to l., bending his bow : border of dots.

British Museum Collection. — Paris Medal Cabinet. — Dumersan, *Description du Cabinet Allier*, p. 55. — Friedländer, *Arch. Zeitung*, 1847, p. 117; Pl. VIII, n° 3. — Von Sallet, *Künstlerinschriften*, &c., p. 31. — Burlington Fine Arts Club Exhibition Catalogue, 1904; Pl. CIII, 206. — Numismatic Chronicle, 1894, p. 9, n° 9; Pl. I, 8. — Svoronos, *Numismatique de la Crète*, p. 100, n° 3. — Macdonald, *Hunter Catalogue*, Pl. XLI, 7.



The British Museum possesses a Didrachm of Cydonia, reproduced in Brit. Mus. Cat., *Crete*, Pl. VII, n° 1, and presenting on the obv. the same characteristics of style, which must in all probability have been engraved by the same artist. Instead of the signature, there is behind the head a monogram, in which some have endeavoured to read an Engraver's signature. Mr. Warwick Wroth, in his admirable introduction to the Catalogue of Cretan Coins, gives the following objections against this suggestion : 1. The head is of identical style with that of the signed coin; 2. Cretan engravers never signed in monogram, but always in full, as far as evidence allows us to judge; 3. The monogram can be better explained by a magistrate's name than by an artist's signature.

BIBLIOGRAPHY. — W. Wroth, *Cretan Coins*, Num. Chron., 1884, pp. 1-58. — Id., *Introduction to the Brit. Mus. Cat. of Cretan Coins*, &c. — Dr B. V. Head, *Historia Numorum*, pp. 385, 391. — G. Macdonald, *Catalogue of the Greek Coins in the Hunterian Collection*, II, 178. — *Photiades Pacha Sale Catalogue*, lot 1245. — Nagler, *op. cit.*

NEUBAUER, ERNST GEORG (*Germ.*). Mint-master at Berlin, 1725-1749; probably, as Ammon states, a son of Johann Georg Neubauer. His signature **EGN** occurs on the following coins : *Frederick*

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William I. AV. Double Ducats, 1732-1733; Ducats, 1725, 1726, 1728-1740; Half Ducats, 1726; Wilhelms d'or, 1737-1740; Half Wilhelms d'or, 1738-1740; — ÆR. Thalers, 1727. — *Frederick II.* AV. Friedrichs d'or, 1741-1743, 1746; Double Ducats, 1749; Double Ducats, 1741-1749; — ÆR. Thalers, 1741; Gulden, 1741; Half Gulden, 1741; $\frac{1}{12}$, Thalers, 1740-1746.

Dr Menadier describes a gold Ducat of Frederick William I., 1740, bearing the letters **EGN**, and a Portrait-medal, by P. P. Werner, on the Great Parade, 1733, with **N** on R/. Nagler describes Neubauer also as a Medallist.

Bibliography. — Ammon, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern.* — Von Schrötter, *Das Preussische Münzwesen*, 1903-4.

NEUBAUER, JOHANN GEORG (*Germ.*). Mint-master at Berlin, 1718-† 1725. He had previously been Mint-warden at Minden, 1685, Stargard, 1689, and Magdeburg, 1693. His issues are usually signed : **IGN**, as the following : *Frederick William I.* AV. Double Ducats, 1724; Ducats, 1719-1725; — ÆR. Thalers, 1718-1719; Double Thalers, 1719; Gulden, 1719-1724; Half-Gulden, 1719-1723.

He was the father of the famous theologian, D. Ernst Friedrich Neubauer, and perhaps also of Ernst Georg N., who succeeded him as Mint-master at Berlin.

Bolzenthal states that J. G. Neubauer executed a Portrait-medal in honour of the theologian, Joachim Lange, with R/. Female figure seated with a lamp and scales.

Bibliography. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — Von Schrötter, *op. cit.*

NEUBAUER, JOHANN (*Austr.*). Contemporary Medallist, residing at Vienna. His signature occurs on a commemorative medal of the Inauguration of the Gundulic Monument at Ragusa, 1893.

NEUBERGER, ANNA FELICITAS (*Germ.*). Modeller in wax, at Augsburg, 1680; daughter of Daniel Neuberger. By her are numerous Portrait-medallions. This artist was also a clever Painter.

NEUBERGER, DANIEL (*Germ.*). Modeller in wax, born at Augsburg, *circ.* 1600; died at Vienna in 1660. He modelled all kinds of historical and mythological subjects, battle-scenes, Portrait-medallions, &c. (Battles of Alexander the Great; Portrait of Ferdinand III.). Some of the specimens of wax modelling at Hertford House are probably by him.

NEUBERGER, FERDINAND (*Germ.*). Modeller in wax, Augsburg, *circ.* 1630.

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NEUBERGER, HANS (*Germ.*). Mint-master at Amberg, 1621, and Erlangen, 1622.

NEUBERGER, RUDOLF (*Austr.*). Contemporary Medallist, and Mint-engraver at Vienna, born in that city, 12. February 1861. He is a pupil of Professors Stephan Schwartz, Trautzl, and A. Scharff. In May 1883 he entered the Vienna Mint as an apprentice, and continued his studies at the Art School of the Austrian Museum; four years later, he became Assistant-engraver; in 1893, K. K. Mint-engraver (*Münzgraveur*); in 1901, K. K. Engraver and Medallist to the Mint, and in 1905 Chief-engraver.

Besides engraving dies for the Austrian coinage, Neuberger has devoted his leisure time in the service of art. He has executed a



Portrait-plaquette of Emperor Francis Joseph I.

number of Prize Medals for Exhibitions, Societies, &c., and in 1898, he showed to the " Klüb der Münz- und Medaillenfreunde " of Vienna a fine series of Counters with charming representations of animals.

It is only within the last eight years that the artist has begun modelling Portraits, in which he worked under the direction of the great master, A. Scharff. Among his reproductions are : Portrait-plaquette of H.I.M. Francis Joseph I. (*illustrated*); — Portrait-plaquette of Empress Elizabeth (*illustrated*); — Portrait-plaquette of Carl Pickel; — D[r] Joseph Pommer, composer; — Wilhelm Zierer, banker; — H.R.H. Prince Nitika of Montenegro; —

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Professor Kohl; — Prof. Dr J. Pommer; — Bergrat Kronfuss Wostry; — Ludwig Anzengruber; Rℒ. The German Volkstheater at Vienna (reproduced in *Moderne Medaille*, p. 21); — Reopening of the Mining Works at Kuttenberg, 1888; — Medal on the 25th Anniversary of the Vienna " Landstrasser " Choral Society, 1891; — Portrait-medal of Field Marshal Count Radetzky, 1892; — Choral Festival at Krems, 1892 (3 var.); — Silver Wedding of King and Queen Carol I. of Roumania, 1894; — Jubilee Medal of the Emperor Francis Joseph I., 1898 (two varieties, with View of Schönbrunn



Portrait-plaquette of the Empress Elizabeth.

Palace, and Karls Bridge and the Hradschin at Prague); — Another, with youthful and older portraits of the Emperor face to face; — Another, for suspension; Rℒ. VIRIBUS UNITIS, 1848-1898; — Fifth Federal Rifle Meeting at Vienna, 1898; — Erection of the Kaiser Franz Josef Monument at Schwechat, 1898 (sev. var.); — 20th Anniversary of the Schwechat Fire Brigade (Rℒ. by A. Müller); — Portrait-plaquette of A. Scharff, 1903 (after the bust, modelled from life by the artist in 1902); — Medal of the Numismatic Society of Vienna (reproduced in " Blätter für Münzfreunde ", 1893, Pl. 97); — The Karls Church at Vienna; — Jeton on the Artist's Wedding, 1894; — Æ. 10 Kronen piece of 1892; —

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Nickel 20 Heller piece, 1892 (R/L. only): — 10 Heller piece, 1892 (both sides); — Æ. 2 Heller piece, 1882 (both sides); — 10th Anniversary of the Foundation of Feldmarshal Graf Radetzky von Radetz Veterans' Society, 1887; — Prof. Dr Josef Pommer, 1901; — R/L. of Medal on the 25th Anniversary of the Technical Society of Lemberg, 1902; — Memorial Medal of Anton Scharff, † 6 July 1903; — Portrait-plaquette of Dr Karl Lueger, burgomaster of Vienna, 1905 (*reproduced* in Mitth. der Oester. Gesellsch. für Münz- und Medaillenkunde, Jänner 1906); — A Portrait-medalet, of the same; — Hofrath Pflügl von Leiden; — Large Portrait-plaquette of the late Empress Elizabeth of Austria, 1907, commemorating the Completion of the Kaiserin Elizabeth Monument (for this medal the artist was awarded by His Majesty the gold Cross of Merit with crown).

Thanks to his strenuous efforts and perseverance, Rudolf Neuberger now stands in the front rank of Austrian medallists. His portraits display sentiment and power, and an uncommon keenness of artistic perception.

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NEUDECK, ANDREAS (*Austr.*). Contemporary Sculptor, Medallist, and Mint-engraver at Vienna. He was born on 18. October 1849, and entered the Mint as Assistant-engraver, *circ.* 1870. On F. Gaul's death in 1874, he was promoted to the rank of Engraver, and in 1903 he became Director of the Engraving Department at the Mint, which office he still holds.

Neudeck is a clever Die-sinker, and for many years worked under the great Master A. Scharff, for whom he cut many reverses of medals, being especially successful in decorative work and the carrying out of minute details.

Amongst this artist's best known medallic productions are: Fourth Austrian Federal Rifle Meeting at Brünn, 1892; — Visits of the "Klüb der Münz- und Medaillenfreunde" of Vienna to the St. Florian Institute, May 1894, and Klosterneuburg, 1896 (in conjunction with F.X. Pawlik); — Double Gulden of 1873, struck as a Prize for the Vienna Rifle Meeting of that year (engraved in conjunction with F. Gaul, and Friedrich Leisek); — Prize Medal of the Horticultural Society of Krakau; — Mining Double Gulden of Kuttenberg, 1887 (obv. by Friedr. Leisek); — R/L. of Æ. 20 Kronenpiece of 1892 (obv. by A. Scharff); — R/L. of One Krone, 1892 (obv. by Scharff); — Nickel 20 Heller piece, 1892 (obv. only); — Æ. One Heller, 1892 (both sides); — Prize Medal for successful pupils of the Theresianum at Vienna, 1883; — Prize Medal for Pupils of the Oriental Academy of Vienna, 1884; — Prize Medal for the International "Concurrenzdörren" of Vienna,

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1888; — Visit of the Emperor to the Mint, 1899 (in conjunction with A. Scharff); — Prize Medal for Pupils of the Consular Academy at Vienna, 1899; — Jubilee of the Lower-Austrian Choral Society, 1885; — Medals of the Vienna Touring Club, 1888; — Medal of the Moravian Agricultural Society, 1895; — Paul Constantin Fiala von Feigelsfeld, † 1685, Memorial Medal, 1898; — Horticultural Show at Prague, 1898; — Marriage Medal of Alfonso Count Paar with Eleonora, Princess Windischgraetz, 1901; — Birth of Maria Alexandra, Princess of Baden, 1902; — Prize Medal of the I. Corinthian Ornithological Society, 1896; — Ticket of the Berndorf Metallwaaren fabrik, 1897; — Inauguration by Francis Joseph I. of the Institution built (1886) on the site of the Ringtheater, which was burnt down, 8. December 1881; — Centenary of the Accession of Leopold the Saint, 1896 (in conjunction with F. X. Pawlik); — Second Centenary of the Preservation from plague of the Vienna Mint officials, 1879; — Commemorative Jeton of the Marriage of H. I. H. Archduchess Elizabeth with Prince Otto zu Windischgraetz, 1902; — Mining Medal of Littai, 1886; — 5 Kronenpiece, 1900 (designed by A. Scharff); — The German Theater at Prague; — Hans Makart, 1884; — Frankfort-on-M. cathedral (R⁄L), 1886; — Antwerp cathedral; — Arkadenhof at the Vienna Town House; — Russian Church at Vienna; — Count Enzenberg, 1900; — Finance Minister Böhm-Bawerk, 1905; — Technological Museum, 1905; — Plaquettes, Castles Bachofen and Echt, &c.

At the Frankfort-on-M. 1900 Exhibition of Modern Medals, this artist's work was represented by fifteen medals.

BIBLIOGRAPHY. — *Mittheilungen des Klubs der Münz- und Medaillenfreunde in Wien*, 1890-1905.

NEUDORF, S. M. (*Germ.*). Mint-warden and Engraver at Oldenburg, 1761-1765; then in the service of Simon Augustus, Count and Lord of Lippe, for whom he engraved a Conventionsthaler, 1767, struck to commemorate his 41st birthday. The artist's initials: **S. M. N.** occur on the truncation of the Prince's bust.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess Nachf., *Reimmann Sale Catalogue*, 1892. — C. T. Jorgensen, *Beskrivelse over Danske Monter 1448-1888*, Copenhagen, 1888.

NEUDÖRFER, HANS (*Germ.*). A Nuremberg patrician and famous mathematician, born 1497, † 1563. He designed various medals for contemporaneous Nuremberg Medallists, in particular for Valentin Maler, who modelled his Portrait-medallion.

NEUDLINGER. *Vide* **JOSEPH FRANZ NEIDINGER** *supra*. German Medallist, who resided at Venice, during the second half of the seventeenth century, and engraved a series of Portrait-medals of the

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Barbarigo family, and other patricians. Ammon calls him Neudlinger in error.

NEUFARER, also **NEIFAHRER, LUDWIG** (*Austr.*). Medallist, and Coin-engraver of the first half of the sixteenth century. The date and locality of his birth are not known, but he died at Prague in the spring of 1563.

From the place of origin of his earliest works, we may surmise that he was a native of Tyrol or Lower Austria. In 1541-42, he is mentioned as Court Goldsmith to Ferdinand I. of Germany, Hungary, etc., and Mint-medallist and Engraver at Joachimsthal. Later (1550) he was Mint-warden at Prague, until about 1546. On 13. August 1547 he was appointed Mint-warden at Vienna, and on 1. May 1557, Mint-master at Prague. After August 1560, being unable to attend to his duties on account of ill-health, a substitute



Heinrich Treusch von Butler.

was procured in the person of Hans Harder, who ultimately succeeded him, 18. May 1562, when Neufahrer was pensioned off. At Prague, the medallist Michael Hohenauer acted as Mint-warden and Engraver under him, which accounts for various productions on which we find the signatures of both artists. On one of his pension receipts, Neufahrer styles himself *ehemaliger Hofgoldschmied und Quardein in Wien und dann zu Prag Münzmaister*. He died in April or May 1563, presumably at an advanced age.

The following medals bear Neufarer's signature, which occurs in various forms: **LvDNEIFA**; — **LN : F**; — **L. N**; — **L. NF**; — **LV· NE.**; — **LVD. NEV**; — **LVD. NEVF. FEC**; — **LVDWIG NEIFARRER**; — **NF**; — a rosette on coins, etc. : Hieronymus Apfelbeck, 1532, 32 mill.; — Peter Hoffmandl, 1535; — Leonhard II Colonna, baron von Vels, privy councillor to King Ferdinand I., burggraf of Tyrol,

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and fieldmarshal, 1536 (Bergman, Pl. XIV, 65); — Wolfgang von Roggendorf (1536) (Berg., Pl. XIII, 64); — Arnold von Bruck (Berg., Pl. VII, 30); — Sebastian Kunz von Senftenau of Innsbruck, 1536 (Böhm. Privm., Pl. XXVI, 220); — Leonhard, baron von Vels, 1536; 39 mill.; — Christoph, baron von Madruzzo, cardinal bishop of Trento, 1540 (Berg., Pl. II, 6); — Conrad von Bemmelberg ("der kleine Hess"), general, 1540; — Heinrich Treusch von Butler ("der lange Hess"), 1540 (*illustrated*); — Prince Elector Johann Friedrich, 1542; — Johann Freiherr von Wolkenstein, 1541; — Leonhard II. Colonna, 1543; — Johann Hartting, 1542-1543, 36 mill.; — Christoph von Madruzzo, 1548 (Berg., Pl. II, 7). All these medals bear the monogram NF.; — Charles V., on the double Betrothal of Philip II. with Princess Mary of Portugal, and of his sister Joan with Prince John of Portugal; this medal is signed : **LVD. NEVFA.** (or **NEIFA·**) **F·** on obv. and **LV. NE** on Rv.;



Portrait-medal of Charles V., by Ludwig Neufarer.

— John George of Saxony; Rv. Prophet Elias (signed : **LVD ° NEV ° FE °**); — Hieronymus Schlick (Böhm. Privm., Pl. LI, 431); — John Frederick of Saxony, 1542; — Stephan Schlick (Rv. by Michael Hohenauer; Böhm. Privm. Pl. XLIX, 413); — Chairedin Barbarossa (two varieties of Portrait-medals, signed : **LVD. NEV. F.**, and **L. N. F.**); — John Huss, the reformer (several varieties, one of which represents on obv. a scene out of Sodoma, and is signed : **L. N. F.**; the Rv. by Hohenauer represents Huss at the stake; — Religious medals, depicting: Story of Samson; — Prophet Jona; Rv. Christ's Resurrection (1557; signed : **LVNA**); — Abraham offering Isaac; Rv. Christ on the cross, etc.; — Historical medals : Story of Curtius; — Croesus and Solon, etc.; — Allegorical medals : One, dated 1541; another, of 1533 has on obv. HEINTE+AN+MIR+MVRGEN+AN+DIR+ · I · 5 · 33 Youth to l.; Rv. ES · IST · DI AX · SCHON · DEM · BAVM · AN · DI · WV · MAT · 3. Male figure leaning against a tree (signed : **LVD. NEVF. FEC.**), etc.; — King Ferdinand I. and consort

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Anna; Ⱥ. Eagle, 1536 (Domanig suggests Neufarer as the author of this medal); — Portrait-medallion of Ferdinand I.; Ⱥ. plain; signed : NF (Dom., n° 74); — Medal of Francis I. or Louis XII. of France; Ⱥ. Salamander (signed : L. N.) probably a copy of Thévenot's medal of Francis I. of same type, 1533 (*illustrated*); — Giambattista Pisani; Ⱥ. Milo of Croton (signed : L : N. F.); — Medal



Francis I., King of France.

of Barbarossa, a famous corsair, † 1546; signed : NE (a specimen in Mr. Max Rosenheim's collection); — Georg and Magdalena Gienger, undated; 36 mill.; — Nikolaus Schindel, 1544; 33 mill., &c.

Of striking analogy of treatment and work with Neufarer's medal of Sebastian Kurcz von Senftenau is a Portrait-medal of Lienhart Main, 1555 (*illustrated*) which has been ascribed to the Medallist who signs : M. S.

Dr Domanig mentions a medal of Bartholomaeus Schenleb, abbot of Göttweig, 1533, which is in the art of Neufahrer, although unsigned.



Lienhart Main, 1555.

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Prof. Dr B. Pick, in his Catalogue of German medals exhibited at the Kunstgewerbe-Ausstellung, Dresden, 1906, describes two medals by Ludwig Neifahrer : Karl V., 1542 (Æ) and John Frederick, Prince-Elector of Saxony (1542 ?; lead. Gotha). Also the following, signed NF, on which he expresses doubts as to the correct attribution to Neifahrer ; Christoph von Madrutsch, bishop of Trent, 1540 (Æ.); — Wilhelm Prandt zu Prandthaussen, 1536 (Æ. gilt); — Frederick, Duke of Saxony, son of George the bearded, 1539 (Æ. uniface).

The coins engraved or issued by Neufarer bear his privy mark, a rosette.

Erbstein has suggested that the artist may have worked for Valentin Maler, of Nuremberg, some of which medals bear the monogram NF on the portrait sides.

Bibliography. — E. Fiala, *Ludwig Neufarer*, Num. Zeits. 1890. — Erman, *Deutsche Medailleure*, 1884. — Schlickeysen-Pallmann, *op. cit.*, p. 327. — Hamburger, *Raritäten-Cabinet*, IV. — Domanig, *op. cit.* — E. Fiala, *Beschreibung*, etc. — R. Weil, *Die Medaille auf Johannes Huss*, Zeits. für Num., 1886, p. 225. — Ammon, *op. cit.* — C. Oesterreicher, *Regesten aus J. Newald's Publicationen über österreichische Münzprägungen*, 1890. — J. und A. Erbstein, *Nachrichten über den Goldschmied, Medailleur und Münzmeister Ludwig Neufarer*, etc., Blätter für Münzfreunde, 1886. — *Mittheilungen des Klubs*, etc., 1900, 97. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — Armand, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

NEUGEBAUER, EHRENFRIED (*Germ.*). Comptroller of the Imperial Mint of Breslau, † 1677.

NEUGEBAUER, HANS (*Germ.*). Mint-engraver at Brieg, 1622.

NEUHAUS, HANS FRANZ VON (*Austr.*). Mint-director at Gratz, 1577.

NEUMANN, CASPAR (*Germ.*). He designed many of the medals engraved by the Kittels, which bear his signature C. N. with the initials of the artist.

NEUMANN, GEORG CASPAR (*Germ.*). Medallist of the second quarter of the eighteenth century. Nagler states that he issued, between 1730 and 1740, a series of Portrait-medals of celebrated men.

NEUMANN, HANS (*Germ.*). Mint-master at Schleussingen (Henneberg), *circ.* 1550-1553 and 1555-1569. Nagler states that between 1554 and 1555, he was Mint-master at Eisleben, and that his monogram HN or initials H. N. occur on Saxon currency. I have met with the signature H. N. on a Thaler of 1558 of William VII., prince and count of Henneberg, as well as on Thalers of 1564 and 1565 of George Ernest.

Bibliography. — Ammon, *op. cit.* — Nagler, *op. cit.*

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NEUMANN, HEINRICH. *Vide* **HANS NEUMANN**. Nagler, *Allgem. Künstlerlexikon*, mentions a Heinrich Neumann as Medallist at Schleussingen, in the service of the Counts of Henneberg, 1564. He no doubt refers to the Mint-master above-named, who probably engraved dies for the coinage, and may have executed medals also.

NEUMANN, JOHANN GEORG (*Germ.*). Medallist of the latter end of the seventeenth century, whose initials **J. G. N.** occur on a Portrait-medal of D^r^ Johann Juncker, of Halle, 1680.

NEUMANN, LEOPOLD WILHELM (*Germ.*). Contractor of the Breslau Mint, 1657.

NEUMANN, LORENZ (*Austr.*). Provisional Mint-master at Kuttenberg, 1635-1636. The Groschen issued under him are distinguished by a circle.

NEUMANN, LUDWIG (*Germ.*). Medallist of the sixteenth century. By him are very fine Portrait-medals of Princes of the Ernestine House of Saxony (Singer, *Allgemeines Künstler-Lexikon*, 1898).

NEUMEISTER, HEINRICH (*Germ.*). Moneyer at Ratisbon, 1345.

NEUMEISTER, JOHANN GEORG (*Germ.*). Mint-master at Würzburg, 1746-1761. On some of the currency of that period we find the initials **B. N.**, which stand for **BISCHOF**, Mint-warden, and **NEUMEISTER**. Schlickeysen describes him as Mint-warden at Würzburg, 1754-1762, and at Frankfort-on-M., 1763-1777. Joseph states that Neumeister was appointed at Frankfort on 19. April 1763. His initials **G. N.** occur on the currency of that mint, in conjunction with those of Philip Christian Bunsen (**C. B.**) Mint-master, from 1764 to 1789. Neumeister died in 1790.

BIBLIOGRAPHY. — Joseph u. Fellner, *op. cit.* — Schlickeysen-Pallmann, *op. cit.*

NEUNER, HANS (*Germ.*). Mint-warden to the Franconian Circle, probably at Nuremberg, 1588.

NEUSS, AUGUST (*Germ.*). Son of Johann Jakob Neuss, and also a Medallist, who worked at Augsburg, *circ.* 1840-1870. On his father's death, he became the owner of the Die-sinking establishment, founded by him towards the end of the eighteenth century. A commemorative medal of the First German Parliament, dated 1848, still bears the signature of J. J. Neuss as Director, and of A. Neuss as the Engraver. The artists, Sebald, R. Däufler, Rabausch, and others worked for A. Neuss, whose name then appears as Director, as on the Portrait-medal of Archduke John of Austria, 1848 (**A. NEUSS DIR. — SEBALD F.**). Amongst other medallic productions of A. Neuss, I may mention the following : Archduke

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John Baptist of Austria, 1848; — Field Marshal Count J. J. W. Radetzky, on his Victories at Somma Campagna and Custozza, 1848; — Cathedral of Frankfort-on-M., 1867; — The German Confederation, 1840; — Austro-Hungarian Constitution, 1849 (engraved by Rabausch); — Swiss Federal Choral Festival at St-Gall, 1856 (engr. by **C. OH**); — Prince Charles Egon of Fürstenberg, and consort Amalie, 1848 (engr. by Rabausch); — Clemens August, archbishop of Cologne; R/. IMMOTA . RESISTIT; — D^r Georg Anton von Strahl, 1843; — Inauguration of the Railway from Munich to Augsburg, 1840, &c.

NEUSS, JAKOB (*Germ.*). Assayer, and Mint-engraver at Augsburg; died in 1775.

NEUSS, JOHANN GEORG (*Germ.*). Mint-warden at Presburg, 16. June 1695 to 1709.

NEUSS, JOHANN JAKOB (*Germ.*). Medallist and Mint-Engraver at Augsburg, *circ.* 1765-1800. By him are various medals, amongst which I have noted : 50^th Birthday of Prince Elector Carl Theodor of Bavaria, 1780; — Coronation of Leopold I., 1890; — Visit of Francis I. to Augsburg, 1792; — Medal of the French Revolution; — Carl von Mühlbach, 1793; — Peace of Luneville, 1801, &c.

NEUSS, JOHANN JAKOB (*Germ.*). Son of J. J. Neuss Sen^r.; Medallist, and Gem-engraver, and owner of a private mint at Augsburg; born in 1770; died in 1847 or 1848. He was apprenticed to J. M. Bückle, on whose appointment as "Hofmedailleur" to the Court of Baden, he became Medallist to the city of Augsburg. After the incorporation of that town in the kingdom of Bavaria, he obtained the title of K. B. Hofgraveur.

The medals by Neuss, says Nagler, are of tasteful treatment, and of very careful and clean execution. His gems, seals, works in precious stones, crystal, &c. have a certain merit. At any rate, we cannot deny the Engraver, as Bolzenthal notices, the merit of having been an industrious artist.

The list of Neuss's productions is a very extensive one, but I only know of the following : Sede Vacante of Brixen, 1791; — The French Revolution; — Peace of Luneville, 1801 (three types); — Peace of Amiens, 1802 (two types); — Hans Adam, Marquard, Carl and Aloys, Counts of Reisach, 1805; — Ben. Adam von Liebert, 1808; — Prize Medal of the Augsburg Academy; — Empress Josephine; — Queen Hortense, of Holland; — King Maximilian, of Bavaria; — Duke Eugene of Leuchtenberg; — Medal on the Constitution of 1816 granted by Maximilian to Bavaria; — Commemoration of the Augsburg Confession, 1820;

Castle Gailenbach, the property for 200 years of the families

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von Koch and von Paris, 1822; — Visit of King Maximilian of Bavaria and Queen Caroline, to Augsburg, 1824; — 25th Anniversary of Maximilian's Reign, 1824; — Accession of Ludwig I. of Bavaria, 1825; — Johann Lorenz, Baron von Schaezler, 1826; — Pope Leo XII., 1827; — Albrecht Dürer, Third Centenary, 1828; — Dr Georg Pickel, Würzburg, 1828; — Inauguration of a Monument to King Maximilian, at Passau, 1829; — Dome of Ulm, 1830; — St. Martin's Church at Landshut, 1831; — St. George's Church at Nördlingen. — Dedication of the Evangelical Church at Munich, 1832; — Dr Carl von Rotteck, 1832; — Dr Franz Xavier von Haeberl, 1834; — Dr Joseph Hoerger, Augsburg, 1834; — Death of Emperor Francis I., 1835; — Accession of Emperor Ferdinand I., 1835; — Visit of Ludwig I. of Bavaria to Augsburg; — Return of Ludwig I. from Greece, 1838; — Bishop Wittman, of Ratisbon; — Inauguration of the Gutenberg Monument by Thorwaldsen, at Mayence, 1837; — Centenary of the Diocese of Ratisbon, 1840; — Inauguration of the Railway line from Munich to Augsburg, 1840; — 4th Centenary of Printing, 1840; — Federation of German States, 1840; — Dome of Cologne, 1842; — Kissingen Spa, 1842; — First German Parliament, at Frankfort-on-M., 1848 (engraved by A. Neuss); — Weakness of the Frankfort Diet in connection with Christian VIII. of Denmark's open letter, 1846; — Clemens August, archbishop of Cologne, undated (engr. by A. Neuss); — Dr Georg Anton von Strahl, 1843 (engr. by A. Neuss); — The Reisacher, † 1511, 1805.

Besides the above, Neuss has executed a series of Portrait-medals, and Historical, Religious, Prize medals, &c.; also figures in precious stones copied from antique seals, and gems, amongst which I will only mention a Portrait in carnelian of Prince Charles of Bavaria, 1824, seals, armorial bearings, and other works in die-sinking and decorative art.

Bibliography. — Bolzenthal, *op. cit.* — Nagler, *Allgemeines Künstler-Lexikon.* — *Various Sale Catalogues, &c.* — Singer, *op. cit.*

NEUSS, MATHIAS VON (*Germ.*). Mint-master at Taucha, near Leipzig, 1621-1623.

NEUSS, PETER (*Germ.*). Mint-master at Augsburg, 1775-1782. According to Schlickeysen, he was also a Medallist. His initials **P. N.** are said to occur on the currency issued by him.

NEUTHALER, PHILIPP (*Austr.*). Mint-master at Kremnitz, 1598-1615; died in May 1616.

NEUVILLE, JULIEN (*French*). Contemporary Sculptor and Medallist; born at Paris; pupil of the Ecole des Arts décoratifs. He is the author of some Portrait-medallions.

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NEUWALDT, ANTON (*Germ.*). Mint-master at Gundelfingen, 1623.

NEVILLE, GEORGE (*Brit.*). Archbishop of York, 1465-1476. His privy-mark, ☪, occurs on York coins of Henry VI., and Edward IV.

BIBLIOGRAPHY. — Grueber, *Handbook*, &c. — Hawkins, *op. cit.*

NEVILLE, ROBERT (*Brit.*). Bishop of Durham, 1437-1457. His privy-mark, interlaced rings, occurs on Pennies of Henry VI., struck at Durham. Bishop Booth, who succeeded Neville, continued to use the Neville rings as mint-mark.

BIBLIOGRAPHY. — Hawkins, *op. cit.*

NEWER, PETER (*Germ.*). Mint-master at Cologne, 1680-1693. His issues are signed : **P. N.**

NEWMANN, M^RS FLORENCE (*Brit.*). Contemporary Sculptor and Medallist, born in London; pupil of A. Legros, George Frampton, George Hampton, and others.

At the Salon of 1897, this artist exhibited a Portrait-medallion of a Child, and in 1904 two Plaquettes in metal representing the one a Male head, and the other a Female head. Later, I noticed at the Royal Academy Exhibition, 1906, a Portrait-medallion in bronze by her of W. A. Geare, Esq., and in 1907, another of D^r Waterhouse, in pewter.

NEWTON, SIR ISAAC (*Brit.*). A famous natural philosopher, born in Woolsthorpe, near Grantham, in Lincolnshire, 25. December 1642, died in London, 20. March, 1727; buried in Westminster



Portrait-medal of Sir Isaac Newton, by James Roettiers.

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Abbey. He entered Trinity College, Cambridge, in 1661, where he applied himself to the study of mathematics, becoming professor in 1669. He invented the method of fluxions, established the theory of gravitation, discovered the composition of light, &c. In 1687, encouraged by Halley, he published his "Principia".

In 1695, on the recommendation of Lord Halifax, Newton was appointed Warden of the Mint by William III., and in the following year he directed the important operation of recalling and remelting defaced and clipped currency, &c. Two years later, in 1699, he became Mint-master, a post which he held, with short interruptions, till his death.

We have, from his pen, a "Report on the Gold and Silver Coin of 1717" (*Numismatic Chronicle* 1849, p. 181, sqq.; *Revue de la numismatique belge*, 1899, p. 439. sqq.) which is still of great interest and importance as a numismatic document.

In 1724, he was called upon to report on an assay of Wood's copper coinage for Ireland.

Queen Anne raised him to the peerage in 1705.

BIBLIOGRAPHY. — Kenyon, *op. cit.* — Ruding, *op. cit.*

NEWTON (*Brit.*). Silversmith and Jeweller of Norwich, who in 1811 issued Halfpenny tokens. *Vide* Davis, *Nineteenth Century Token Coinage*, p. 83.

NEYMANN, HENRY (*French*). Contemporary Gem-engraver, residing at Paris; pupil of W. Ritzer.

At the Salon of 1896, he exhibited a stone representing Bacchus, which is the only work I have seen of this artist.

N. F. *Vide* **LVDWIG NEUFARER**. Medallist and Mint-master at Prague, † 1563.

N. F. *Vide* **NICOLO FRANCHINI**. Mint-master at Ferrara, 1621.

NF (*Germ.*). Erman mentions under this monogram several medals, which most certainly belong to Ludwig Neufarer (*q. v.*). He states that the Medallist who signed thus was in the service of Ferdinand I., which corresponds to what we know of Neufarer, and the comparison of the medal of Heinrich Treusch von Butler, signed **NF**, with that of Charles V., signed **LVD. NEIFA.** will prove beyond doubt the identity of this artist.

N. G. *Vide* **NICOLAS GATTEAUX**. 1751-† 1832. Medallist at Paris.

N. G. I. F. (*French*). Signature of a Medallist, on a Portrait-piece of Pomponne de Bellievre, French chancellor, 1601 (*Trésor*, I, Pl. 53, 4). *Vide* **NICOLAS GABRIEL JAQUET**.

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N. G. & N. (*Amer.*). Initials of a firm of San Francisco, who in 1840 issued private currency, in the form of Five Dollar pieces, with obv. Eagle and ℞. inscription.

N. H. *Vide* **NIKOLAUS HÖVEL VON KOLPINO.** Administrator of the Mint at Olkusz in Poland, 1583-5. He was born at Dantzig.

N. N. *Vide* **NIKOLAUS HENNIG.** Mint-master at Elbing, 1652-1662.

NI... (*Greek*). Possibly an Engraver's signature on coins of Velia, of the second half of the fourth century B.C.

Æ. Didrachm. Obv. Head of Pallas, to l., wearing helmet adorned with griffin ; on the flap, the letter Φ, which is supposed to be the initial of the engraver Philistion; behind, monogram Æ.

℞. **ΥΕΛΗΤΩΝ.** Lion to r.; above, caduceus suspended from a chain, begining with the two letters **NI**...



Didrachm of Velia.



Enlargement of the reverse.

Var. med. Carelli, Pl. CXXXVIII, n° 39. — Franz von Wotoch Sale Catalogue *Numismatic Circular*, January 1902. — *Bulletin de Numismatique*, 1902, 1.

The coins of Velia described under n^os^ 105-107 in Brit. Mus. Cat., *Italy*, bear similar obv. and ℞. types ; symbol, caduceus, with or without fillet. The specimen reproduced here offers a distinct variety from these in the curious little chain bound to a caduceus, and artist's signature **NI**... Two didrachms of Velia in the National Collection signed **N** on ℞. may be by the same engraver.

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The coins of Velia are of the highest interest as showing various forms of the same engraver's signature; thus a didrachm (B. M. Cat., n° 88) is signed on the band beneath crest of helmet of Pallas, ΦΙΛΙΣΤΙΩΝΟΣ, and on Rℒ. ΦΙ; another, with ΦΙΛΙΣ-ΤΙΩΝ on obv. has Φ on Rℒ.; B. M. Cat., n° 70 describes a coin with the obv. signature, ΚΛΕΥΔΩΡΟΥ and Rℒ. ⋊; others bear the monogram of Kleodoros on both Obv. and Rℒ.

Most of the letters of the Greek alphabet occur on Velian coins, and it is of course impossible to ascertain their signification; some may be magistrates' initials, others those of engravers; others still may represent special issues, and so on.

The following signatures occur on Didrachms of Velia; those indicated in italics undoubtedly refer to Engravers.

A..... (A; Ⱥ)
Ar..... (AP; Ꝑ)
B..... (B)
G..... (Γ; ⅂)
D..... (Δ)
E..... (E)
Herakleidas..... (HPA; H)
Th..... (Θ)
Ie..... (IE)
K..... (K)
Kleodoros..... (ΚΛΕΥΔΩΡΟΥ; ⋊; ⋉; ⋋)
Ni..... (NI; N)
Thr..... ; PΘ|; ΘP)
S..... (Σ; ⊏?)
T..... (T)
Pha..... (ΦA)
Philistion..... (ΦΙΛΙΣΤΙΩΝΟΣ; ΦΙΛΙΣΤΙΩΝ; Φ; ΦΙ; ΙΦ)
Ch..... (X)

NICANDROS *Vide* **NIKANDROS.**

NICCOLO DI FROSINO. (*Vide* Vol. II, p. 164). A Goldsmith of Pisa, who executed in 1560 a Portrait-medal of Charles the Bold, duke of Burgundy, in commission for Cardinal Giovánni de' Medici, second son of Cosimo I.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, III, p. 94.

NICCOLO DI GIOVANNI BARONCELLI (*Ital.*). Sculptor and Chaser of Ferrara, sixteenth century. He collaborated in the monument ordered by Lionello d'Este in memory of his father Nicolo, and executed relief work, and panels.

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NICCOLO SPINELLI *Vide* **SPINELLI.**

NICEPHORUS. Probably a fictitious signature on a modern gem in onyx, representing Mercury with his usual attributes, carrying in his r. hand the eagle of Jupiter. This stone, which is described by King as belonging to the Landgrave of Hesse's collection, is signed : **NIKHΦ**. King describes a second gem bearing this signature : Vulcan seated forging a helmet; sard, in the Florence Museum.

BIBLIOGRAPHY. — King, *op. cit.* — Nagler, *op. cit.* — Raspe, *Tassie Gems.*

NICHINUS. Armand states that the signature **L : NF** might be translated into : **LUDOVICUS NICHINUS FECIT,** and would thus represent **LUIGI ANICHINI** (*q. v.* Vol. I), a famous Gem-engraver of Ferrara, *circ.* 1550. I have personally no doubt that **L : NF** represents **LUDWIG NEUFARER,** and that the Portrait-medal of Giovanni Battista Pisani, thus signed, is by the Austrian medallist, who executed other Italian Portrait-pieces. *Vide* also Mariette, *op. cit.*, p. 117.

NICHOLLS, SUTTON (*Brit.*). Line-engraver and Medallist of the first half of the eighteenth century. He engraved views of London for Stowe's "Survey", published in 1725, and for other works, says Mr. Grueber. By him is an imitation or copy of the Phoenix Badge (1574) of Queen Elizabeth, signed : *Nicholls.*

BIBLIOGRAPHY. — Franks & Grueber, *op. cit.*

NICHOLS, T. (*Brit.*). Contemporary Sculptor and Chaser in bronze. By him is a Panel, representing the Virgin and Child, after Donatello, which was executed in 1867 for the Society of Arts' Competition, and which is now in the Victoria and Albert Museum, South Kensington.

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum.*

NICHOLYN, LUKE (*Brit.*). Mint-master at the Tower of London, from the 17th to the 24th year of Edward III., in conjunction with others. He was a native of Florence, and his name appears in various forms : **LOTTO NICHOLYN, JOHN LOTTE NICOLE, LOTTE NICOLI,** etc.

In a document of 1344, we read : "In the eighteenth year of the king, George Kirkyn and Lotto Nicholyn, of Florence, late masters and workers, were commanded to deliver to Percival de Porche de Lucca, then appointed master and worker, all things belonging to the said office." The same persons were reappointed about two years afterwards.

BIBLIOGRAPHY. — Ruding, *op. cit.*

NICKEL, BALTHASAR (*Germ.*). Mint-master at Erlangen, 1549.

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NICLAS (or **NICHLAS) VON ESLARN** (*Austr.*). Mint-master at Vienna, 1326-1327.

NICLAS (or **NIKLAS) DER MAESERLEIN** (*Austr.*). Mint-master at Vienna, 1336.

NICLAS DER MÜNSER (*Austr.*). Moneyer at Vienna, 1449.

NICLAS UNDERM HIMMEL (*Austr.*). Mint-master at Vienna, 1427-1430, 1433-1436, 1437-1439, 1440, 1441, 1443-1446.

BIBLIOGRAPHY. — Arnold Luschin von Ebengreuth, *Wiens Münzwesen, Handel und Verkehr im späteren Mittelalter*, Wien, 1902.

NICLAUSSE, PAUL FRANÇOIS (*French*). Contemporary Medallist and Sculptor, born at Metz (Lorraine); pupil of Thomas, Ponscarme, and others.

He has exhibited at the Paris Salons since 1896 : Two Portrait-medallions; — 1897. Two bronze medals and Four Portrait-medallions in clay; — 1898. Musique guerrière, medal (*illustrated*);



Musique guerrière, by Niclausse.

— Four Portrait-medallions in bronze : M^me^ Dupont; — M. Dupont; — M. Walter Dailey; — D^r^ Henri Bonnet; — 1900. Montyon Prize Medal (59 mill.); — 1901. Medal for the "Club d'Union et de Persévérance de Belma", 1901 (with bust of Antonio José de Lemos (30 mill.); — Medal of the "Société des Sauveteurs du Puy-de-Dôme"; — M. Jachiet; — La Femme au Chat; — Maternité; — Agriculture; — Portrait of M^me^ C***; — 1903. M^me^ George Peyrebrune. At the Salon of the 'Société des artistes français', 1907, he exhibited eleven models for Medals and Plaquettes.

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"Musique guerrière", and "Maternité" (*Mes enfants sont mes bijoux*) were executed in commission for the *Société des Amis de la Médaille d'Art*.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1896-1903. — Roger Marx, *Médailleurs contemporains*. — *Moderne Medaille*, 1900.

NICLE. *Vide* **BALTHASAR NIELE.** Mint-master at Erlangen, 1548.

NICOLAI. *Vide* **JEAN SECOND.**

NICOLAS, JEAN (*French*). A native of Anjou, who is mentioned as Seal-engraver to Jeanne de Laval, second wife of King René II. of Sicily, † 1480. He is called *Gravator sigillorum*. By him is a signet, in gold and enamel, which he executed for the Queen, with her consort's portrait; for this work he was paid 11 livres.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, 1889.

NICOLAS (*French*). Gilder of Lyons, *circ.* 1306-1310, who was employed as Mint-engraver there.

NICOLAS (*French*). Goldsmith, and Mint-engraver at Paris, *circ.* 1526-1528.

NICOLAS DE FLORENCE. *Vide* **NICOLO FIORENTINO.** Vol. II, p. 91. This artist, whose name occurs as *Nicolas de Florence, de Fleurance, Florence, Florentin*, or *le Florentin* was evidently a native of Florence.



Medal of Charles VIII. and Anne of Brittany, 1499.

He was a Master-gilder at Lyons, from about 1493 till his death in 1499. There he married Guillermine Le Père, daughter of Louis Le Père, in collaboration with whom he executed in 1499 the dies of the medal with the portraits of Charles VIII. and Anne of Brittany, struck on their Visit to Lyons.

BIBLIOGRAPHY. — Armand, *op. cit.* — Rondot, *op. cit.*

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NICOLAS DE LAUSANNE (*Swiss*). Mint-engraver at Paris, 1308-1313. His name occurs in an enquiry of that period relating to the fabrication of false money. He may have been employed at the Mint of Lausanne, before going to Paris, whence his name.

BIBLIOGRAPHY. — A. Morel-Fatio, *Histoire monétaire de Lausanne.*

NICOLAS, FORTUNÉ LÉON FRANÇOIS (*French*). Contemporary Sculptor, and Medallist, born at La Crau (Var); pupil of Falguière, and Paris. By him are various Portrait-medallions, amongst which I have noticed: 1886. M. Dollenc; — 1889. Horace Vernet; — 1893. M^lle^ V***, etc.

NICOLAS, HIPPOLYTE (*French*). Contemporary Sculptor, born at Limoges; pupil of Paul Comoléra, and of the Fine Arts School of Lyons. At the Salon of 1892 he exhibited a bronze Portrait-medallion of his grandfather.

NICOLAUS (*Germ.*). Moneyer at Lübeck, 1349.

NICOLE, BON ANATHOLE (*French*). Mint-engraver at Besançon, *circ.* 1699-1703.

NICOLE, CLAUDE FRANÇOIS (*French*). Medallist; son of a Mint-official of Besançon, born in that city about 1700, but resided at Nancy from 1726, and died there in 1783. He filled the post of Mint-engraver at Nancy for several years, and engraved a number of medals, some of which are described by Lepage. The first in chronological order is dated 1734, and bears a portrait of Count Palatine, Christian III., duke of Zweibrücken. Saint-Urbain had originally been entrusted with the execution of this piece. In 1748, he engraved a jetton "du cabinet du Roy de Pologne", with ℞. Castle of Chanteleux. By him are further: Portrait-medal of Stanislaus I., duke of Lorraine and Bar, 1765; — Charles Alexander, of Lorraine; ℞. Anne Charlotte, abbess of Remiremont; — Enthronization of De La Tour du Pin, first bishop of Nancy, 1777; — Model for a Commemorative medal on the Inauguration of a statue of Louis XV. in the Place Royale at Nancy, etc.

Nicole is said to have executed also medals for chaplets, seals, religious badges, and other medallic productions.

BIBLIOGRAPHY. — Rondot, *op. cit.* — H. Lepage, *Notes et Documents sur les Graveurs de Monnaies et Médailles et la fabrication des Monnaies des Ducs de Lorraine*, Nancy, 1875. — Beaupré, *op. cit.* — Piot, *op. cit.* — *Revue belge*, &c., 1855, p. 314.

NICOLE (*French*). Son of the last; Medallist at Nancy, during the second half of the eighteenth century. *Vide* Rondot & De La Tour, *op. cit.*, p. 358. In the early part of the nineteenth century, a Seal-

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engraver of that name was residing at Brussels, and may have been the same person (*Revue de la numismatique belge*, 1855, p. 315).

NICOLET, Mme FINA (*French*). Contemporary Sculptor, born at Paris ; pupil of Ottin and Caudron. By this artist are numerous Portrait-medallions in marble, terra-cotta, bronze, etc., some of which were exhibited at the Paris Salon : 1869. Mlle B*** ; — 1873. Mlle M. L. R*** ; — 1874. M. O. de V*** ; — F. Planté ; — 1878. M. G. N***, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

NICOLET, FRANÇOIS (*French*). Goldsmith of Lyons, and Mint-engraver there from 1503 to 1523. He was surnamed *De Montpancier* or *Montpancier*.

BIBLIOGRAPHY. — Rondot, *op. cit.*

NICCOLO FIORENTINO. Vol. II. p. 91.

NICOLINI, FRANCESCO (*Ital.*). Sculptor, and Medallist, of the second half of the seventeenth century. He was a pupil of Gaspare Mola.

NICOMACHOS (*Greek*). The inscription NICOMAC occurs on a gem of the former Marlborough Collection, representing a Faun seated



on the ground upon his spread leopard's skin ; black jasper (*illustrated*). This stone is antique and the inscription authentic, but the latter represents the name of the owner of the gem, and not an Engraver's

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signature. Several reproductions exist of this intaglio (*Brit. Mus. Gems*, n° 1036; Chabouillet, n° 1658; Dubois, *Pierres de Grivaud*,



Denarius of Augustus.

n° 193; de Jonge, *Notice*, p. 16, n° 15). The same design may be seen on a denarius of Augustus, struck by P. Petronius Turpilianus (*Archaol. Zeit.*, 1869, p. 99).

The inscription **NICOMAC** has been added on modern gems: Head of youthful Herakles; sard (Schellersheim); — Venus Anadyomene; sard (Uzielli), etc.

Bibliography. — King, *op. cit.* — Renton, *op. cit.* — Babelon, *op. cit.* — Reinach, *Pierres gravées.* — Brunn, *op. cit.* — Furtwängler, *Jahrbuch*, 1889, p. 65. — Koehler, *op. cit.* — *Marlborough Gems*, I, 34. — Raspe, *op. cit.* — Bracci, *op. cit.*, II, pl. 87. — Clarac, p. 155.

NICOMOS. Fictitious signature on a Poniatowski gem, representing Cupid, disguised as Ascanios, presenting gifts to Dido; carnelian.

NICOT, LOUIS HENRI (*French*). Contemporary Sculptor, born at Rennes (Ille-et-Vilaine); pupil of Falguière, Lenoir, Mercié, and Peter. At the Salon of 1903 he exhibited five Portrait-medallions, amongst which one, cast in bronze, of J. B. Cacheux, painter.

NIDERÖST, G. (*Germ.*). Mint-engraver at Pisa, and Medallist, *circ.* 1825-1858. His signature: **NIDERÖST** or initials **G. N.** or **N.** occur on gold and silver currency of Leopold II., Grand Duke of Tuscany (1824-1858), struck at Pisa, as: Æ. 80 Fiorini, 1827; Ruspone or 40 Lire, 1836 and other dates; Zecchino, var. dates; — Æ. Francescone of 10 Paoli, 1836, 1858 and other dates; Franceschino of 5 Paoli, var. dates; Fiorino of 2 ½ Paoli, 1847, 1856, and other dates; Paolo, 1858 and other dates; Mezzo Fiorino, 1827, and var. dates; Quarto Fiorino, 1827, and other dates, &c.

By Nideröst are also several medals, amongst which I may mention: Franchise granted to Livorno, 1834; — Plague of Cholera at Leghorn, 1835 (signed: **G. N.**); — Portrait-medal of Leopold II., 1838; R/. Allegory (**G. NIDERÖST F.**); — Congress of Scientists at Florence, 1841, &c.

Bibliography. — Domanig, *op. cit.* — *Sale Catalogues*, etc.

NIEDERHÄUSERN, AUGUSTE DE (*Swiss*). Contemporary Sculptor, and Medallist, born at Vevey, now residing at Geneva; pupil of Chapu, Lanson, and others.

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By him are various Portrait-medallions, of : H. F. Amiel ; — J. B. Alexandre Stroehlin (2 var.); — Paul Verlaine (medallion in wax); — Favon; — Hodler, &c.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1889 sqq. — *Revue suisse de numismatique*, 1892.

NIEDERLÄNDER, DAVID (*Germ.*). Mint-master at Tübingen, Hechingen, 1621-1623 ; Mint-warden at Heidelberg, 1626. He was in the service of the princely house of Leiningen-Dachsburg.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — Bahrfeldt, *Münzen von Hohenzollern.*

NIEDERMANN, CHRISTOPH (*Germ.*). Mint-master at Bayreuth, 1622.

NIELE, BALTHASAR. *Vide* **NICKEL** *supra*. Mint-master at Erlangen, 1549.

NIERT or **NYERT, PIERRE DE** (*French*). Mint-master at Pau, 1573-1576.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — J. A. Blanchet, *Histoire monétaire de Béarn.*

NIES, I. CH. D. (*Germ.*). Founder of Mannheim, who made cast reproductions of a Masonic medal, by Meyer, of the Lodge zur Einigkeit, of Frankfort-on-M., 1742.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, 1880.

NIESENER or **NIESNER, C.** (*Germ.*). Mint-master at Mannheim, 1746, in the service of the Count Palatine. His initials **C. N.** occur on the currency issued by him.

BIBLIOGRAPHY. — Ammon, *op. cit.* — J. V. Kull, *op. cit.*

NIEUKERKE, LOUIS VAN (*Dutch*). Mint-master at Brussels, 13. August 1592 to 10. April 1593.

NIEUWKERKEN, LOUIS VAN (*Dutch*). Mint-master at Bruges, 29. April 1587 to 23. March 1593.

NIGGL. *Vide* **BALTHASAR NICKEL.** Mint-master at Erlangen, 1549.

NIK. Fictitious signature on a gem, representing Cupid playing with a pig.

NIKANDROS (*Greek*).Coin-engraver at Thurium, during the first half of the fourth century B.C. Friedländer published for the first time the coin bearing this artist's signature, **NIKANΔPO,** in *Arch. Zeitung*, 1847.

Æ. Didrachm. Obv. Head of Pallas to r., wearing crested Athenian helmet, adorned on the side with the monster Skylla

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to r., carrying gubernatum on left shoulder; leaf ornament on the helmet's flap.

℞. ΘΟΥΡΙΩΝ. Bull butting to r., the near fore-leg raised and bent under him, head three-quarter-face to l.; beneath, on narrow band, raised : ΝΙΚΑΝΔΡΟ; above, a grass-hopper; in ex., tunny-fish to r.; border of dots.



Head, *Hist. Num.*, p. 72. — Garrucci, *op. cit.*, Pl. CVI. 14. — Raoul-Rochette, *op. cit.* — Friedländer, *Arch. Zeit.*, 1847, p. 117, Pl. VIII, 3.

The period of activity of Nikandros may be comprised within those of Historos and Molossos. His coins offer a transition of style although they are similar in the work and treatment to those of Molossos. *Vide* Evans, *Contributions to Sicilian Numismatics*, Num. Chron., 1896, pp. 137-138.

Von Sallet preferred the style of Nikandros to that of Molossos, and wrote : " Die Münze des Nikandros ist von sehr schöner Arbeit, wie schon die von Friedländer gegebene vortreffliche Abbildung (von Trachsel) beweist " (*op. cit.*, p. 32).

Brunn, *Die Münzstempelschneider*, p. 296, gives, after Friedländer, his reasons for considering the signature ΝΙΚΑΝΔΡΟ as that of an Engraver : " Molossos und Nikandros sind wohl gewiss Künstlernamen; die Klarheit der Buchstaben, die Stelle, wo die Namen wenig in die Augen fallend stehen, sprechen dafür. Ein anderer Grund, dass es Namen von Künstlern, nicht von Magistraten sind, ist folgender : die obersten Magistrate wechselten häufig; wenn sie das Recht hatten, ihre Namen auf die Münzen zu setzen, so übten sie es alle nach einander aus; es findet sich dann eine ganze Reihe wechselnder Namen auf den Münzen einer Stadt. Auf den Silbermünzen von Thurium sind aber nur die beiden Namen Molossos und Nikandros ausgeschrieben, die Namen der Magistrate dagegen nur durch Anfangsbuchstaben bezeichnet, welche jedoch an bedeutenderer Stelle, zum Beispiel unter dem Stadtnamen stehen. "

A Gem-engraver of the name of Nikandros, who flourished *circ.* B.C. 300, engraved intagli signed : ΝΙΚΑΝΔΡΟC ΕΠΟΕΙ, amongst which is a bust on sard of an Egyptian Queen (Berenice I. or Arsinoë II.), but there is no connection between the engraver of the coin and the gem-engraver.

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BIBLIOGRAPHY. — L. Forrer, *Les signatures de graveurs sur les monnaies grecques*, Bruxelles, 1906. — Imhoof-Blumer, *Monnaies grecques*, p. 7. — Head, *Historia Numorum*, 1887. — Nagler, *op. cit.*

NIKANDROS (*Greek*). Gem-engraver of the hellenistic period, third century B.C. His signature : **NIKANΔPOC ЄПОЄI** occurs on an amethyst of the old Marlborough collection, representing a female bust, the style of which and arrangement of hair permit us to assign it to the Ptolemaic period. King describes it as a head of Julia Titi.

" Greatly abused ", says King " by Köhler : The portrait without resemblance, executed utterly without taste, and legend and all of modern origin, &c. Dr B., though far from praising the



work, says it has something harsh and unfinished, yet gives the effect of genuineness, and is quite different from the style of the forgeries of the last century. The same holds good for the signature cut in with a certain hastiness, where angular forms of the letters and dots replace the usual curves and circles, so troublesome to execute" (King, *Handbook*, &c., p. 254).

In the Marlborough Sale Catalogue, 1889, p. 79, lot 447, this gem is described as representing the daughter of Titus, and the cataloguer adds : " The inscription is beyond all suspicion genuine, and might be of Ptolemaic date. It is retrograde.

NIKANΔP·<
ƐП.ƐI

" The portrait is to the left, and the signature behind the neck. The original height of the gem must have been 1 $\frac{1}{8}$ inch, its width $\frac{7}{8}$ nearly. The work is bold and doubtless contemporary with the personage it represents.

" It was formerly in the Deringh Collection. "

This very gem was exhibited at the Burlington Fine Arts Club Exhibition in 1904, and is thus described in the Catalogue by Mr. Cecil Smith : " HEAD AND BUST, perhaps of a Ptolemaic Queen (c. 300 B.C.), Berenice I. or Arsinoê II. She wears a bead necklace. Once a Marlborough gem and wrongly restored as Julia Titi. Signed **NIKANΔPOC ЄΓOЄI**. "

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" Frische, lebenswahre, weiche und saftige Formgebung (Furtwängler, " *Antike Gemmen* ", ii, 159). Hyacinthine sard. "

" Ein Vergleich mit der Julia des Euodos, die eine gewisse äusserliche Verwandtschaft hat, lehrt am besten die Vorzüge unseres Steines vor jener an sich vortrefflichen Arbeit der Kaiserzeit kennen. Wie viel frischer, lebendiger und wahrer ist das Werk des Nikandros als jenes des Euodos! Das ist derselbe, uns auch sonst bekannte Unterschied der Kunst des hellenistischen Zeitalters von der des kaiserlichen. "

(Furtwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch des K. k. Archäol. Inst., 1888, p. 211).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, p. 132. — King, *op. cit.* — H. Brunn, *op. cit.*, II, 518. — Furtwängler, *op. cit.* — *Marlborough Sale Catalogue.* — Köhler, *op. cit.* — Raspe, *Tassie Gems.* — *Catalogue of the Burlington Fine Arts Club Exhibition of Greek Art*, 1903. — Daremberg and Saglio, *Dictionnaire des Antiquités grecques et romaines*, art. *Gemmae*, by E. Babelon, IV, p. 1457.

NIKLAS (*Germ.*). Mint-master at Wasserburg-on-Inn, 1415-1439.

NIKLAS (*Germ.*). Goldsmith, and Mint-engraver at Straubing, 1459.

NIKLAS VON DER NEISSE (*Germ.*). Mint-master at Landshut, 1457.

NIKOLAI. *Vide* **NICOLAI SCHWABE**. Mint-master at Copenhagen, 1602-1629.

NILIS, JACQUES (*French*). Medallist of the last quarter of the seventeenth century, about whom little is known, beyond that he engraved several medals of the series of Louis XIV., some of which are signed. His name occurs in documents of the Paris Mint archives, from 1688 to 1693. As Guiffrey suggests, it is possible that Nilis was a relative, and perhaps a brother-in-law of Joseph Roettier, whose first wife's name was Elizabeth Nilis.

This artist's usual signature was **N**, but it also occurs in other forms : **J. NILIS**; — **J. NILIS F.**; — **I. NILIS**; — **NILIS**, &c.

By him are the following productions : Head of Louis XIV. (1688); — Battle of Cassel (1688); — Carousal on the King's Marriage (1693); — Nice and Mons captured on the same day; —. Laur. head of Louis XIV.; signed : **J. NILIS F.** (sev. var.); — Hercules breaking fasces; legend : VINCIT CONCORDIA FRATRVM (copied from a puncheon by Warin); — Portrait of Louis XIV.; signed : **NILIS**; — New Pavement of Paris (1669); — Capture of Bouchain; — Bust of Louis XIV., with cloak fastened on shoulder; — Recovery of Louis XIV., 1687; — Portrait of the King,

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wearing laurel-wreath; signed : **J. NILIS**; — Taking of Bergen; obv. by De La Haye; Rℒ. by Nilis, &c.

The Mint inventory of 1698 mentions further about twenty Jetons, all signed **N**, with the interesting indication : *Et cette lettre* **N** *qui désigne le graveur* **NILIS** : Victory of the Downs; *Victoria pacifera* (1659); — Portrait of the Dauphiness; — Rℒ. of a Jeton, showing a Tree; *Chara Jovi natoque Jovis* 1689; — Laureated head of King; *Lud. magnus rex*; — Another (1690); — Head of the Dauphiness; — Laur. head of King (14 varieties), &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — J. J. Guiffrey, *La Monnaie des Médailles*, Revue numismatique, 1889, pp. 442-446. — Blanchet, *op. cit.* — *Catalogus*, &c. — Rondot et De La Tour, *op. cit.* — Jules Chautard, *Notes relatives aux graveurs de Jetons de Galères de Louis Georges, duc de Vendôme.*

NILLSON, SVANTE EDWIN (*Swed.*). Contemporary Sculptor and Medallist, born at Stockholm; pupil of Adolph Lindberg, the Academy of Fine Arts of Stockholm; also of the Paris sculptors, F. Lasserre, and Henri Dubois.

At the salon of 1898, he exhibited a Portrait-plaquette; at the Universal Exhibition, Paris, 1900, several Medals and Plaquettes; 1901. M. et M^me^ B***; — President Kruger; — 1902, and 1903. Various Portrait-medallions and Plaquettes.

The works of this young artist are in very good taste.

BIBLIOGRAPHY. — *Tijdschrift*, &c. — *Catalogues du Salon*, 1808-1904.

NILUS (NEIAOV) This signature occurs on a gem, described by Raspe, with a head of Hadrian.

BIBLIOGRAPHY. — King, *op. cit.*

NIMÈGUE, JEAN DE (*French*). Mint-engraver at Rouen, September 1393 to 28. June 1396. In 1397 he was Engraver at the Ecclesiastical Mint of Lyons.

BIBLIOGRAPHY. — Rondot, *Les graveurs de Lyon.* — Rondot et De La Tour, *Les Médailleurs et les graveurs de Monnaies*, 1904.

NIMPTSCH, KASPAR (*Germ.*). Mint-master at Brieg, under Johann Christian, 1622. Friedensburg, in *Schlesiens neuere Münzgeschichte* fully describes the various issues of this Mint-master.

NIMWEGEN, HENDRICK VAN. *Vide* **HENRICK NOSTER** *infra.*

NINET, AUGUSTE (*French*). Contemporary Sculptor, residing at Paris; pupil of Dumont, and Bonassieux. At the Salon of 1892, he exhibited a Portrait-medallion of M. Cuvelier.

NINI, JEAN-BAPTISTE (*Ital.*). Modeller, and Engraver of Portrait-medallions, in terra-cotta, was born at Urbino (Papal States) in 1717, and died at Chaumont, near Blois, in France, in 1786.

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Thither he had been called in 1772 by Le Ray, grand master of the rivers and forests, and the proprietor of the castle of Chaumont since 1750, to manage some glass and pottery works which had been established in the dependencies of the manor house. There is no trace left of the finely worked glasses of Nini, but about a hundred varieties of his medallions still exist; these were cast in clay moulds and retouched before baking with the help of sharp



Portrait-medallion of Nini, his wife and daughter.

tools in a surprisingly delicate manner. Among portraits engraved by the artist, one of the most curious is perhaps that of Franklin. The celebrated American had come to France, and struck up a friendship with Le Ray, whose hospitality at the castle of Chaumont he accepted at different times. Nini modelled his profile in the lightly tinted clay which served him for the production of the other ceramic works which Le Ray traded in. That portrait finished, Nini, who was a skilful engraver, executed a steel die which

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allowed him to multiply to his wish proofs of the medallion of the approved model. This was his usual method of proceeding, and one may easily conceive the advantage derived from it as regards rapidity of execution. I would insist on this point : genuine and contemporaneous medallions by Nini have all been retouched and finished by hand on their issue from the mould and before the baking of the clay.

The portrait of Franklin is signed with the tool :

NINI
F. 1777



Portrait-medallion of Benjamin Franklin.

The success of this medallion was considerable. He reproduced it in many varieties ; on some, Franklin is wearing spectacles ; on

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others, he is bare-headed, or coiffed with the cap of liberty. In 1779, Nini sent to America five or six cases containing about a hundred specimens each, wrapped two by two in strong paper and carefully tied. The ship was wrecked near the coast of Noirmoutier, but a portion of the cargo was saved and taken to Nantes where it remained forgotten in some corner of the custom warehouses. Nini



Suzanne Jarente de la Reynière.

died in the meantime. The Revolution, the Empire, the Restoration went their course. About 1830, the boxes were opened and the Customs not prizing their contents, ceded them at a next-to-nothing price to agents of the Navy. Later, a collector, M. Myrvoix made the acquisition of four of the boxes, and in 1876, sold two of them to an official at Angoulême, from whom some speci-

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mens found their way to England in 1899 (*Vide* Num. Circular, Feb. 1899).

The following Portrait-medallions are reproduced and described by Storelli : Female head, 1762 (M^lle^ Alcoque, in Cluny Museum); — Aimé Louis des Moulins de Lisle, 1762 ; — Other portraits of the same, dated 1764, and 1770; — Male head, 1763 ; — Male head,



Portrait-medaillon ot a Lady (unknown).

of large size, 1763 (described erroneously as Choiseul, in Nevers Museum); — Male head, 1763 (" Financier, perruque à marteaux "); — Dornarius medicus, 1764 ; — Head of an Ecclesiastic, 1764 (2 var. ; a specimen in Blois Museum is described : Abbé Joulin, curé de Chaumont-sur-Loire); — Marquis de Riancey, 1764; — Male head, 1764; — J. A. de Castellas, 1764; — Male head,

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1765 (in the field, Masonic badge of the Scotch rite); — Head of an Ecclesiastic, 1765 (Henri François de Latour Dupin of Lachau Montaubon, bishop of Riez?); — Chaulieu, nephew of the abbot, 1765; — Louis Charrier de la Roche, bishop of Versailles, 1765; — Male head to l., 1765; — Hugues Joseph Gamot, 1766; — Guy le Gentil, marquis of Paroy, 1767; — Charles Juste, prince of Beauvau, 1767; — Charles René Péan, lord of Mosnac, 1768; — Albertine, née baroness of Nivenheim, 1768; — Maria Theresia, Empress of Austria, 1769; — Suzanne de Jarente de la Reynière, 1769 (3 var.; one *illustrated*); — Charles Juste, prince of Beauvau, 1770; — Louis XV., 1770; — Others (4 var. of type and size); — Joseph Hyacinthe François de Paule de Rigaud, count of Vaudreuil, 1770; — Louis Auguste, dauphin of France, 1770; — Catherine the Great, Empress of Russia, 1771; — Others (3 varieties), 1771; — Jacques Donatien Le Ray de Chaumont, 1771; — Marie Thérèse Joques des Ormeaux, consort of the last, 1774; — Louis XVI.; — Marie Antoinette, 1774; — P. Berthevin, artist 1775 (2 var.); — Marie Catherine Jacquet, and Orien Marais, her consort, 1775; — Male head, 1775 (Antoine René Voyer d'Argenson?); — Michel Foucault, 1775; — Claudine de Bussy and Jean Bouin, 1777; — Benjamin Franklin, 1777 (5 var., one *illustrated*); — The same, 1778 (2 var.); — The same, 1779 (2 var.); — Louis XVI., 1780 (3 var.); — Marie Antoinette, 1780 (2 var.); — Voltaire, 1781; — Jacques Donatien Leray de Chaumont, 1783 (2 var.); — Thérèse Elizabeth Leray de Chaumont, 178× (signed : NINI); — Male head (comte de Caylus?); — Young male head (Louis Nicolas Bernot de Mouchy?; 2 var.); — Marie Claire Françoise Guyot de la Mirande, marquise de Vaudreuil; — Male, head (Jean Baptiste Joseph de la Fosse); — Female head, to l. (2 var.); — Jugate heads of a young man and young lady, to r.; — Half-length portrait to l. of a lady (2 var.); — Madame de Faugnes; — Charles III., King of Spain; — Head of an Ecclesiastic, to l. (2 var.); — Jean Michel Moreau, engraver; — Louis G. Moreau, painter; — Head of an Ecclesiastic, to r.; — Male head, to r.; — Marquise de Bouffry (2 var.); — Nini, his wife and daughter (*illustrated*); — Head of an Ecclesiastic or Magistrate (2 var.); — Jugate heads of a boy and girl; — Various Portrait-medals; — Louis XVI.; — Medallion in wax, Bust of a lady to r. (*illustrated*); — Medallion and wax of Catherine the Great,&c.

From Storelli, we learn the following details of this artist's career. Gianbattista Nini was born at Urbino (Papal States) in March 1717. There he received, with his brothers, Vincenzo and Matteo, his first tuition in art, and learned engraving from his father, Domenico, a clever Engraver and technician. But while quite a youth, he fled from the paternal home, to avoid embracing a literary pro-

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fession, for which he felt no inclination. Having to work for his livelihood, he obtained employment at Bologna, where he studied sculpture at the Clementine Academy. His brothers joined him there, and all three executed many engravings of sceneries, in which art Nini had acquired a real talent. About 1740, he went to Spain, and was engaged to superintend some glass works, near Madrid.



Portrait-medallion of Catherine II. of Russia.

He married a Spaniard, Isidore Laurus, by whom he had a daughter. In 1758 we find the artist and his family at Paris. He commenced by engraving prints, and later modelled Portrait-medallions of various personages. The reputation which he rapidly acquired induced Jacques Donatien Le Ray, steward of the Hôtel Royal des Invalides, who had founded in his domain of Chaumont-

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sur-Loire, ceramic and glass works, to attach Nini to himself for life. So, in October 1772, he signed a contract with him, by which the artist was to superintend his factories, while preserving to himself liberty of work, and we see, by the numerous medallions which he executed between 1772 and 1785, that he continued to enjoy an entire artistic independence. Nini died at Chaumont, 2. May 1786.

According to tradition, Nini was a very original character. He was of short stature, and gave himself a peculiar and even grotesque appearance by his extraordinary accoutrement. Cronimelin, in his *Mémoires*, describes him as a dwarf, but notwithstanding his natural deformity, the artist enjoyed, amongst his contemporaries, a reputation for ready wit, humour, and excellent taste. Franklin honoured him with his friendship, and Nini reproduced his features in various ways.

Storelli gives an account of Nini's process in the execution of his medallions: " Écartant tout d'abord l'emploi d'un moule métallique ", says Mazerolle, " il établit que l'artiste faisait d'abord un modèle en cire, sur lequel il prenait autant de creux en terre cuite qu'il voulait; ces creux lui servaient ensuite à tirer les épreuves des médaillons. D'ailleurs, il existe encore de nombreux moules en terre cuite et jamais, dans des fouilles faites sur l'emplacement de l'ancienne manufacture de Le Ray, on n'a mis au jour le plus petit vestige de métal. Ajoutons aussi que les outils en ivoire, et les poinçons pour les caractères, et pour la signature, qui servaient à Nini à exécuter ses travaux, ont été conservés, par suite d'un heureux concours de circonstances.

" On ignore quelle est la terre employée par Nini pour les médaillons qu'il a faits avant 1772; à partir de cette époque, étant fixé à Chaumont-sur-Loire, il reconnut l'excellence de la terre qui servait aux poteries de sa manufacture et il en usa pour toutes ses œuvres parues de 1772 à 1785 " (*Gazette numismatique française*, 1899, pp. 90-91).

M. E. Biais, late keeper of the Angoulême Museum, made the following remarks on Nini's work, in the *Numismatic Circular* (April, 1899, p. 328).

« Les médaillons de Nini sont de différentes teintes : les uns sont en couleur toile écrue; les autres d'un rouge de brique; il en est aussi de ton brun très clair. Ceux que nous connaissons de cette provenance directe sont en tel état de conservation *admirable* qu'on les dirait sortis du moule à l'instant même. On peut, à bon droit, loyalement dire que ce sont des *fleurs de moule*.

« Les ressources du talent de Nini étaient grandes et variées; nous en avons la preuve dans les divers portraits qu'il a faits de Franklin. Ces portraits offrent deux aspects essentiellement dis-

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tincts..... les uns « sont en quelque sorte les portraits officiels du savant et de l'homme d'État ; les autres, au contraire, représentent « B. FRANKLIN. AMERICAIN » d'une façon tout intime... »

« Comme la plupart des œuvres supérieures, les médaillons de J. B. Nini ont eu les honneurs de la contrefaçon ; mais ils sont inimitables dans la force du mot. Ceux mêmes qui ont été coulés dans quelques-uns des moules originaux retrouvés ont un granulé, une sécheresse d'aspect, une teinte qui ne sont pas la caractéristique des médaillons pétris, préparés, et retouchés par Nini ; l'on n'y retrouve ni la finesse de la pâte ni le fini exquis du travail de l'original. Des amateurs exercés ne peuvent assurément pas s'y tromper.

« Les médaillons de la main de Nini sont des perles de perfection; la figure de Franklin y triomphe parmi ses créations les meilleures. Ils ont l'aspect des plus fines effigies taillées dans le buis et polies par la seule patine du temps.

« Jean-Baptiste Nini, médailleur-céramiste « du plus haut mérite », — comme l'a dit fort judicieusement M. Jouin, — s'est créé un genre tout personnel, délicat jusqu'aux ténuités extrêmes, où il a magistralement excellé.

« En résumé, les amateurs du plus haut parage ont recueilli avec soin des ouvrages de Nini : ainsi le baron Jérôme Pichon (qui m'avait fait connaître le récit de Crommelin, récit que j'ai eu le plaisir de retrouver dans le livre de M. Storelli), ainsi MM. Eugène Piot, Spitzer, Sauvageot, le prince de Broglie, le baron d'Alcochète, Prosper Hyrvoix, le sénateur Maurice Laporte, Henry Jouin, — pour ne nommer que ces maîtres connaisseurs, — avaient ou possèdent encore des Nini dans le trésor de leurs merveilleux cabinets ».

BIBLIOGRAPHY. — A. Storelli, *Jean-Baptiste Nini*, 1896. — A Villers, *Jean-Baptiste Nini, ses terres cuites*, 1862. — Jal, *Dictionnaire critique de biographie et d'histoire*, 1867. — A. Demmin, *Guide de l'amateur de faïences et de porcelaines, terres cuites*, etc., Paris, 1867. — *Les moules en terre cuite des médaillons de J.B. Nini*. — H. Jouin, *J. B. Nini et le médaillon de Franklin*, Num. Circ., February 1899. — E. Biais, *Notes sur le graveur-céramiste J. B. Nini*, Num. Circ., April 1899.

NINO, UGOLINO DI. *Vide* **ANDREA PISANO.**

NISOS or **NISUS**. Fictitious Gem-engraver's signature on a Poniatowski gem, representing Sailors laying Ulysses asleep under the shelter of a tree. *Vide* **NEISOS** *supra*.

NITIKIN, MICHAEL (*Russ.*). Assistant Mint-engraver at St. Petersburg, under Wassili Klimentoff, *circ.* 1762.

NITSCH, PAUL (*Germ.*). Goldsmith, Medallist, Gem-, and Seal-engraver of Breslau, who was working during the last quarter of the sixteenth century. He is the artist of the altar work in Breslau Cathedral, and by him are dies of large gold coins of Bishop Adam

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Weisskopf, of Breslau, 1588-1590. He also cut a medal of Abbot Johann Queschwitz (1586-1590), and various seals, gems, &c.

Friedensburg and Seger give as works of this Engraver: Medals of Andreas von Jerin, bishop of Neisse, 1588 and 1596 (weight of four ducats); — Medal of Adam Weisskopf, 1590 (2 var.); — Medal of Johann Queschwitz, abbot of St. Vincent, Breslau, 1586, 1596.

BIBLIOGRAPHY. — Friedensburg, *op. cit.* — Friedensburg and Seger, *Medaillen auf schlesische Personen*, Breslau, 1901.

NITTEL, WENZEL (*Austr.*). Mint-inspector and Assayer at Gratz, 1794-1802.

NIZZOLA, JACOPO. *Vide* **JACOPO DA TREZZO**. Medallist and Gem-engraver, of the third quarter of the sixteenth century. He worked chiefly for Philip II.

N. L. *Vide* **NICOLAUS LONGERICH**. Mint-master at Düsseldorf, 1680; Bonn, 1686, 1693-1694; Cologne, 1699-1700; conjointly at Dortmund and Essen, 1688. His initials occur on coins of Dortmund as late as 1698.

N⁄L (*Germ.*). This signature occurs on a Portrait-medal of Archduchess Maria Anna and Prince-Elector Johann Wilhelm, of the Palatinate, undated, but commemorating probably their marriage in 1678.

N. M. *Vide* **NICOLO MICHIEL**. Venetian governor of Trau in Dalmatia, 1516. He signed currency.

N. M. *Vide* **NICOLO MARTINENGO**. Mint-master at Cologne, 1757-1762; later at Würzburg. *Vide* also **I. N. M.**

N. M. F. OSTI (*Ital.*). This signature occurs on an oval badge, Mater Salvatoris, 40×30 mill. It has been identified, but probably in error, with that of Mercandetti.

N. NG. F. Signature of a Medallist, on a Portrait-medal of Henry IV. of France and Marie de Medicis, 1601; Rℒ. HAVD FLVCTVS, AT ISTE QVIETEM (*Tresor*, I, Pl. 30, 6).

NOBLET, JULIEN (*French*). Mint-engraver at Rennes, appointed 27. June 1642 and in office until 1654.

BIBLIOGRAPHY. — Rondot, *op. cit.*

NOCQ, HENRY (*French*). Contemporary Sculptor and Medallist, and one of the most qualified representatives of modern French Art, was born at Paris on 13. January 1868. He studied under Chapu,

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and first began to exhibit at the Paris Salon in 1887. In 1890 he competed for the Prix de Rome in medal-engraving. At the Salon of 1889 he obtained a Mention honorable. For the last fifteen years, the artist has been a constant exhibitor at the Salons of Plaquettes,



Medals, Chasings in various metals, Enamel works, Carvings in ivory, wood, etc. In 1900, he was awarded a Silver medal.

Specimens of Nocq's medallic and other productions are on exhibition at the Luxemburg Museum, Paris; Victoria and Albert Museum, South Kensington, London; and Museums at Brussels, Hamburg, Dresden, Prague, Vienna, &c.

In 1896, the artist published a volume entitled: "Tendances nouvelles", which is a collection of personal views of notorious artists on the contemporary decorative arts.

Writing about Nocq and Charpentier, M. Roger Marx mentions the numerous objects of all sorts for which they are responsible, and adds: "The future should take heed of the value of these works, and be grateful to the medallists for having by their co-operation hastened on the revival of gold-and silversmith's work, of upholstery, of binding, and indeed of each one of the so-called domestic arts". (*Studio,* XV, 22).

H. Nocq is a member of the Société nationale des Beaux-Arts, A. C. N. of the Société des antiquaires de France, and a Knight of the Legion of Honour.

André Michel, conservateur de la sculpture du moyen âge et des temps modernes au Musée du Louvre, writes: "Toutes ses médailles

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sont d'une singulière pénétration dans la notation de la ressemblance individuelle et d'un goût très pittoresque dans la présentation. Vous y trouverez tour à tour des souvenirs librement adaptés des médailles du quinzième et du seizième siècle, les preuves d'une érudition historique très bien informée, d'une grande habileté technique et d'une jolie verve primesautière, et je vous laisse le soin de doser et de combiner ces divers éléments pour établir « l'équation personnelle » de M. Henry Nocq " (*Journal des Débats*, Paris, 26 mai 1903).



Paul Marguerritte, by H. Nocq.

Among his best known medallic productions, I may mention the following Portrait-plaquettes, which are all marked with the stamp of deep originality : A. Rodin (2 plaquettes, 1 medal, 1902, 1903); — E. Zola; — Anatole France (2 plaquettes, and one medal, 1902); — Octave Mirbeau; — G. Geffroy; — G. Clémenceau; — Colonel Picquart; — Paul Margueritte (*illustrated*); — Henri Bataille, 1901; — Maxime Maufra painter, 1902; — George B***; — Mme la Comtesse de P*** ; — C. V. Alvan aîné; — Mme Ellen Andrée; — Mme L. de P***; — Yvette Guilbert, Portrait-plaquette 1893; — Léon Hennique; — The two Rosnys; — Paul et Victor Margueritte; — J. K. Huysmans;

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— Elemir Bourges ; — Descaves ; — J. F. Raffaelli, 1901 ; — Paule ; — Paul Lallemand ; — C. Clermont-Ganneau (*illustrated*) ; — E. Molinier, 1901 ; — Le père Monsabré, dominicain, 1888 ; — General Boulanger, 1888 ; — Ma grand'mère, 1888 ; — Endymion's sleep, silver medal, 1890 ; — Venus and Cupid, silver medal ; — General the Marquis of Ormesson, Portrait-medallion, 1891 ; — Madame A. de Caillart, 1903 ; — E. Gallé (of Nancy) ; — Georges



M. Clermont-Ganneau examining the so-called " Saitaphernes Tiara "
(Plaquette, by Henri Nocq, 1903).

Lecomte, 1904 ; — J. Renard, 1904 ; — J. J. Weerts, 1904 ; — O. Sainsère, 1906 ; — C. Roll, 1907 ; — Princess Marie Ténicheff, 1907 ; — Joachim, 1907 ; — Gustave Basin ; — Insignia of the Franco-Japanese Society ; — Dom Montfaucon Medal of the Historical Society of the Sixth Arrondissement of Paris ; — Diana, (Société du fusil de chasse), 1900 ; — L'Ours et le Samuraï ; —

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La Famille, Haec sunt ornamenta mea (for the *Société des Amis de la Médaille*), etc.

Nocq has been a regular exhibitor at the Paris Salons for many years, and in 1906 he had a frame of medals at the Royal Academy, London, which attracted well-deserved notice.

" Artiste de goût et d'intelligence ", wrote Saulnier in *Revue de Paris*, " Nocq eut Chapu pour maître, et il semble avoir appris de lui le modelé simple et ferme, le secret des arrangements décoratifs. Ses plaquettes, ses bijoux (bracelets, broches, anneaux, épingles, boucles de ceinture, miroirs), outre qu'ils sont pratiques, de belle matière, doux à la caresse de la main, délicieusement appropriés à l'élégance de la femme, ont toutes les qualités de style, de pureté, d'entente décorative qu'exige la glyptique. M. H. Nocq est l'un des artistes les plus réfléchis et les mieux doués de notre Renaissance moderne ".

" Henry Nocq, le délicat artiste qui a eu une si large part dans la rénovation du bijou, s'est affirmé à la fois sculpteur, médailleur et ouvrier d'art. Esprit judicieux et réfléchi, il semblait réunir toutes les qualités exigées pour réussir dans l'art qui nous occupe. Les nécessités de la vie en ont décidé autrement et il n'a pu signer jusqu'ici qu'un nombre restreint de médailles et de plaquettes. Mais ce sont des œuvres parfaites. Nous n'en voulons pour preuve que la Diane qui décore la médaille de la société " Le Fusil de Chasse " et la série de médaillons que l'on a pu voir aux derniers Salons. Très poussés, ils dénotent en Henry Nocq un observateur avisé. Il suffit de citer les portraits de E. Molinier, de E. Carrière et la série d'effigies de membres de l'Académie des Goncourt " (*Art décoratif*) :

Gustave Babin, critique d'art, secrétaire général de la *Société des Amis du Luxembourg*, further states : " On finira peut-être, un jour, par reconnaître que M. Henry Nocq est le plus intelligent, le plus personnel, — et pourtant le plus traditionnel des joailliers et des médailleurs d'à présent; je ne fais aucune exception, heureux de prendre date en vous signalant et cette vivante effigie de *Roll*, et celle de M. *Olivier Sainsère*, et la plaquette de *Joachim*, et ces bagues d'une suprême ingéniosité de composition, comme d'une distinction infinie ".

M. Nocq has published several articles in connection with the decorative, and what may be called also the domestic arts in various artistic reviews. His critique of the new French coinage, which appeared in " Les Arts de la vie ", and was reproduced in " Spink and Son's Numismatic Circular " (October 1906, col. 9391-94) shows him as a competent judge, whose opinion deserves consideration.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — Charles Saunier, *Quelques médaillons de Contemporains par Henry Nocq*, Art et Décoration, 1903,

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p. 105. — *Art décoratif*, 1901. — *The Studio*, XV, p. 22. — Roger Marx, *Médailleurs français*, 1887. — *Catalogues du Salon*, 1888-1906. — *Gazette numismatique française*, 1900, p. 429. — *Nouveau Larousse illustré* (*supplément*). — Emile Molinier, *Revue de l'art ancien et moderne*, 1902-1903. — Gustave Geffroy, *La vie artistique* t. VI, 336, 442. — Dr A. J. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes*, liv. XIV, p. 118; Pl. LXXXII, LXXXIII.

NOËL, HENRI (*Belg.*). Line and Seal-engraver at Liège, *circ.* 1609-1637.

NOËL, JACQUES (*French*). Mint-engraver at Poitiers, appointed 28. July 1628, died in 1631. His name occurs in Mint documents as early as 1598.

NOËL, JÉRÔME (*Belg.*). Mint-engraver at Liège, 1612-1629, in the service of the bishop, Ferdinand of Bavaria.

NOËL, MICHEL (*Belg.*). Son of Henri Noël, better known under the name of **NATALIS** (*q. v.*), was employed as Mint-engraver at Liège, about 1643.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Revue num. belg., 1861.

NOGARET, JEAN DE (*French*). Mint-engraver at Bordeaux, appointed 2. July 1592, and confirmed in his office, which became hereditary, in 1608.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

NOGENT, JEAN DE (*French*). Seal-engraver at Paris, in the service of Philip the Bold, duke of Burgundy, second half of the fourteenth century.

BIBLIOGRAPHY. — Lecoy de la Marche, *Les Sceaux*, Paris, 1889.

NOIR, JEAN LE (*French*). Mint-engraver at Amiens and St. Quentin, *circ.* 1437-1439, in the service of Philip the Good, duke of Burgundy.

BIBLIOGRAPHY. — Pinchart, *op. cit.*, Rev. belge, 1861, p. 179.

NOIROT, ADRIEN (*Belg.*). Mint-master at Antwerp, 9 June 1555 to 2 March 1559.

NOIROT, CLAUDE (*Belg.*). Mint-engraver at Dordrecht, *circ.* 1550-1563, in which year he settled at Antwerp, on account of the inactivity of the Dordrecht mint. By him are Jetons of the Chambre des Comptes of Antwerp, dated 1550, 1551 and 1553; the new issue of Carolus of 1554; the Philippus in silver of 1557, the dies for which had first been entrusted to Giovanni Paolo Poggini, who did not satisfy the authorities; Half Real in gold, 1558-1559; Noir

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denier or Mite de Flandre, 1561; Half, Fifth, and Tenth Philippus in silver of 1562, &c. When it was decided to suppress the title of King of England on Philip II.'s currency, this Engraver was employed to cut the dies for the new coinage, issued at Antwerp and Dordrecht, and he was still in office in 1563, when he made some claims against the government, which were partly satisfied.

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, Revue de la numismatique belge, 1853, pp. 180-184.

NOIROT, JEAN (*Belg.*). Mint-master at Antwerp, 24. March 1551 to 9. July 1555, and again, 2. August 1562 to August 1572, when he fled, with bullion entrusted to his care, and his property was sold by order of the authorities of the Mint.

NOIROT, JEAN (*Belg.*). Goldsmith of Bruges, who was appointed Mint-engraver and Assayer there, 1. December 1523. In 1535, he was promoted to the post of Mint-master-general of the Netherlands, in which office he remained until his death in 1545. By him are numerous Jetons issued at Bruges, between 1523 and 1536, and also dies for the following coins, struck at that Mint: AV. Real; Half Real; Florin Carolus; — ÆR. Real: Half Real; Four Patards; Three Gros; Patard (2 Gros); Gigot (6 Mites); — Billon. Courte (2 Mites); Blanc denier or Blanche Courte (2 Flemish Mites), &c.

NOIROT, PIERRE (*Belg.*). Goldsmith of Bruges, and Mint-engraver there, 5. November 1504 until his death, 30. November 1523. By him are probably the dies for most of the coins issued at that Mint between 1504 and 1517: AV. Toison; Philippus; — ÆR. Double Patard; Patard; Gros; Half Gros; Quarter Gros; Gigot of 6 Mites; Denier noir of 4 Mites; and Courte of 2 Mites; — Also those for the coinage of 1521: AV. Real; Half Real; Double Carolus (2 types); Carolus; — ÆR. Real; Half Real; Half Carolus; Gigot; — Æ. Courte. Besides coins, Pierre Noirot engraved Jetons.

BIBLIOGRAPHY. — A. Pinchart, *op cit.*

NOLIN, J. (*French*). Engraver at Paris, *circ.* 1680-1693. By him are various medals of Louis XIV., which are signed: **J. NOLIN.**

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*, p. 321.

NOLTE & C°, OTTO (*Germ.*). Die-sinking Establishment, founded at Berlin in 1875 by Otto Nolte, who is still chief partner in the firm. They have occasionally issued medals, one of which commemorates the New Century, struck in 1900.

A correspondent writes: "Die Firma befasst sich speciell mit dem Vertriebe von Gelegenheitsmedaillen, fabrizirt auch selbstständig Miederbesätze für Bayerische Mädchen, und vertritt die Firma: Friedr. Pauli und Comp., Nürnberg (Gold und Silber Carton und

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Patent-Folien). Einen Katalog über Medaillen, &c., besitzt die Firma nicht ".

NOLTE (*Germ.*). Assistant-engraver at the London Mint, in 1838; perhaps one of the ancestors of the present head of the Die-sinking establishment of Nolte & Co at Berlin. I possess a letter from this engraver dated 28. August 1838, in which he says: " During my absence from town the engraving of Pistrucci's Coronation medal (of Queen Victoria) has been overlooked — that is — neglected. I shall attend to it immediately, &c ".

NONCLES, ROBERT (*French*). Mint-master at St. Quentin, 1382, in which year he issued 2000 Marks' worth of silver Gros Deniers.

BIBLIOGRAPHY. — P. Bordeaux, *La Molette d'éperon*, Revue fr. num., 1901, p. 379.

NONIUS. This signature **NONI** occurs on a gem, described by Raspe, and representing the Repose of Hercules. The gem may be antique, but the signature has been added in modern times.

NOOST or **NOST, JOHN VAN** (*Brit.*). Sculptor and Medallist, born in Piccadilly, London, in the early part of the eighteenth century, settled about 1750 at Dublin, where he worked for many years, and executed several public statues. He was appointed Statuary in Ordinary to King George III. He died in Mecklenburgh St., Dublin, towards the end of September 1780.

By this artist are several medals, amongst which I have noticed: Memorial Medal of George II., probably executed in 1763, and signed: **I. V. N.**; — Memorial Medal of William, Duke of Cumberland, 1766; R/. SWEET WILL'S BLOOM IS CLOSED. Britannia and Cupid mourning at an altar, &c.

BIBLIOGRAPHY. — Franks and Grueber, *Med. Ill.*, &c. — S. Lee, *Dict. Nat. Biog.*

NOOT, JACQUES VAN DER (*Dutch*). Originator of a Jeton of Brussels, 1627, described in *Revue belge de numismatique*, 1903, p. 44.

NORBURY, FRANK J. (*Brit.*). Contemporary Sculptor, by whom is a Portrait-medallion in copper, dated 1903, and reproduced in *The Studio*, January 1904.

NORDHEIM, AUGUST FRIEDRICH VON (*Germ.*). Sculptor, and Medallist of Frankfort-on-Main, born 23. April 1813 at Heinrichs dorf in Thuringia; pupil of Döll of Suhl. He first devoted himself to Engraving, and was appointed Mint-engraver at Düsseldorf in 1836. Six years later, on the advice of Baron von Reuter, he was called to Frankfort-on-Main, where he made his name as a

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Sculptor. He executed there numerous busts and statuettes, and in 1862 a colossal statue of Victorious Germania.

The Frankfort Mint secured his services from about 1857, and we meet with his signature on the currency of that city until 1866, Double Thalers, 1860, 1861 (*illustrated*), 1862, 1866; — Vereins-Thalers, 1857-1862, 1864-1865, &c. It is generally believed that



Double Thaler of Frankfort-on-M., 1861.

the actress Janauschek served as prototype for the figure of Francofordia on these coins (bust on Double Thalers and Thalers; full standing figure (as Germania) on the Gedenkthaler of 1862). These Double Thalers and Thalers are said to have realized high prices in America, when first issued, as "Rothschild Love Dollars", the public being led to believe that a favourite of one of the Rothschilds was portrayed on them; — Gedenkthaler, 1863 (FÜRSTENTAG ZU FRANKFURT &c.), &c.

The signature: **A. V. NORDHEIM** further occurs on medals, as on a commemorative piece of the Coöperation of German States and cities in the completion of the Dome of Cologne, 1842; — Portrait-medal of Archbishop Spiegel-Desenberg; — Prussian State Seal (in Düsseldorf Academy); — Medal on the Schiller Festivities, &c.

Von Nordheim died on 13. August 1884.

BIBLIOGRAPHY. — Paul Joseph u. Ed. Fellner, *Die Münzen von Frankfurt-am-Main*, 1896. — Müller, *Biographisches Künstler-Lexikon der Gegenwart*, Leipzig, 1882. — Meyer und Singer, *Künstler-Lexikon*.

NORMAN, ANTON (*Germ.*). Medallist of the first half of the eigteenth century, who was in the service of the Danish Court, and is mentioned by Flad, Ammon, Bolzenthal, and Nagler. There is a Portrait-medal, dated 1702, of Frederick IV. of Denmark, by him,

NORMAN DE LUIS, ALEXANDER (*Brit.*). Mint-master at Dublin. *anno* 9 of Edward I., 1281, under whom were probably issued Pennies, Halfpennies, and Farthings.

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NORTHALL, ONUPHRIUS (Humphrey?) (*Brit.*). Inventor of a coining-press and machinery for inscribing the edges of coins and medals. He offered his inventions to the Nuremberg Mint in 1694, but without success, similar appliances having already been in use at the private mints of F. Kleinert and the Lauffers. A Nuremberg Thaler of 1694 bears the inscription on the edge: NACH DEM ALTEN SCHROT UND KORN, and Thalers and Half Thalers, struck there, in September and October of the same year, for Bishop Johann Eucharius Schenk von Castell, of Eichstädt, also bear an edge inscription. But, for some reason or another, the process was abandoned, and not revived until 1733, when an edge inscription was added to the "Kanonenthalers" of Nuremberg, issued in that year.

BIBLIOGRAPHY. C. F. Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

NORTON, C. L. (*Brit.*). A Birmingham Bookseller, who published a Portrait-medal of Schiller, by Allen and Moore. This medal was engraved by Joseph Moore for the "William Tell" Society.

NOSSIG (*Germ.*). Contemporary Sculptor, whose signature occurs amongst others on a Portrait-plaquette of Paderewski, 1899, issued by the Würtemberg "Metallwaaren-Fabrik" Geislingen-Stuttgart. It is in galvano-bronze.

NOST, JOHN VAN. *Vide* **JOHN VAN NOOST** *supra*.

NOSTER, HENDRICK (*Dutch*). Mint-engraver at Nymwegen, appointed on 22. June 1584. He was probably a son of Jan Noster. Beside his annual salary of 72 Florins, this Engraver was paid a similar sum in 1589 for the dies of a copper Half Liard, and in 1591 for a Jeton and silver Liard. During his term of office, the Nymwegen Mint issued: AV. Crowns; — AR. Half Philippus Daelders; Twentieth Philippus Daelders; Liards; — Æ. Liards, and Half Liards. After 1591 Hendrich Noster's name no longer occurs in Mint documents.

BIBLIOGRAPHY. — Pinchart, *Biog. des graveurs belges*, Rev. belge num., 1853, 291. — Kramm, *op. cit.*

NOSTER, JAN (*Dutch*). Mint-engraver at Nymwegen, from about 1544 until his death in 1564. Under him the following coins were issued: AV. Couronne au soleil; Real; Half Real; Florin Carolus; — AR. Real; Half Real; Florin Carolus; Four Sols; Sol; Half Sol; — Billon. Courte of 3 Mites of Brabant; Courte of 2 Mites of Flanders.

Between 1565 and 1567 were further struck: AV. Real; Half Real; — AR. Philippus Real; Half, Fifth, and Tenth; Courte of

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2 Flemish Mites. But these latter coins were probably engraved by Aernt Gheelvoet, Jan Noster's successor.

BIBLIOGRAPHY. — Pinchart, *op. cit.* — Kramm, *Leven en Werken*, &c.

NOTZLI, J. C. (*Swiss*) and **BOSCOWITZ.** Joint-designers of a Medal commemorating the sixth Centenary of the Swiss Confederation, 1891.

NOUCLES. *Vide* **ROBERT NONCLES.**

NOUCLIDAS. *Vide* **EUKLEIDES.** Vol. II, p. 30.

NOVAK. *Vide* **NOWACK.**

NOVATINI, ANDREAS (*Austr.*). Engraver, born at Gratz in 1765, worked at Vienna, where he died in 1797.

BIBLIOGRAPHY. — Nagler, *op. cit.*

NOVE, JEAN DE LA (*French*). Mint-contractor at Cugnon, 1628, in the service of the Counts of Löwenstein.

NOVELLINO, FRANCESCO (*Ital.*). Medallist of the end of the sixteenth century, to whom Milanesi suggests the attribution of medals, signed: **F. N.**: Pope Gregory XIV., 1591 (℞. Busts of Christ and the Virgin); — Philip II. of Spain (℞. OPTIMO PRINCIPI within wreath), &c.

BIBLIOGRAPHY. — Armand, *op. cit.* — Supino, *Il Medagliere Mediceo*, Firenze, 1899

NOVELLIUS (*Rom.*). Engraver of coins at the Mint of Rome, period unknown; and one of the few Die-cutters of Republican times, whose names have come down to us. An antique inscription, edited by Marini, bears these words: — NOVELLIVS AVG. LIB. ATIVTOR PRAEPOS*itus* SCALPTORUM SACRAE MONETAE. "Neither the coins themselves", says Stevenson, "nor any writers on monuments of antiquity, furnish the slightest particulars respecting the artists who engraved the dies for the mint of Rome". It is suggested that, during Imperial times, at least in the best period, different engravers were employed on the obverses and reverses of the coins; the best artists being entrusted with cutting the portrait sides.

BIBLIOGRAPHY. — S. M. Stevenson, *A Dictionary of Roman Coins*, London, 1889.

NOVISADI, CAREL CHRISTIAAN (*Dutch*). Mint-master at Harderwijk, 1758-1766, where he struck, amongst others: Cavalier d'or, and Half Cavalier d'or, of Overysel, 1760; — Cavalier d'or, and Half Cavalier d'or, of Groningen, 1761, Stuyvers and Dutes, Æ. and Æ. 1765-1772; — Coins of Guelders: 1759. ¼ Florin; 1760.

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Double Ducat; Cavalier d'or; Half Cavalier d'or; ÆR. Ducat; 1761. Ducatoon; 1762. Half Cavalier d'or; Half Ducatoon; Pattern Half Ecu; 1764. Ducatoon; Half Ducatoon; Three Florins; 1765. Half Ecu; 1760-1765. 5 Florins; 1767. Halt Ducatoon; 1774. Ducatoon, etc. His privy mark on all the coins is a Tree.

There are several medals by B. van Swinderen and Gysbert van Moelingen commemorating the opening of the Guelders Mint under C. C. Novisadi.

BIBLIOGRAPHY. — Müller, *Cabinet de Monnaies Joh. W. Stephanik*, 1905. — Van Loon, *Beschrijving der Nederlandsche Historie-Penningen &c.* Suppl., 1862.

NOVISADI, JOHANN ERNST (*Dutch*). Mint-master at Utrecht 1738-1766.

NOVISADI, JOHANN CHRISTOFFEL (*Dutch*). Mint-master at Utrecht, 1766-1771.

NOWACK, FRANZ JOHANN (*Germ.*). Mint-master at Breslau, 1702-1715 or 1717; he had been Mint-warden at Oppeln from 1699 to 1702. His initials **F. N.** occur on the currency from 1699-1712.

NOWACK, JOHANN ANTON (*Austr.*). Mint-master and Engraver at Gratz, from about 1676, in which year he received a gratuity of 15 Florins for a three years' supply of the New year's Ducats and Thalers, until 1692.

Nentwich, in a paper (*Der Stempelschneider I. N.*) published in the *Mitth. des Clubs der Münz- und Medaillenfreunde in Wien*, 1894 pp. 463-5, has endeavoured to prove that Nowack was also an Engraver, and that he must be identified with the Medallist, who signs **I. N.**, and whose productions date from the last quarter of the seventeenth century. The signature **I. N.** occurs on numerous Pilgrims' Badges of Maria-Taferl and Maria Zell, also on Religious Medals, Udalric crosses, etc.

NOWATIN, ANDREAS (*Austr.*). Sculptor and Medallist, born at Gratz in 1765; died at Vienna in 1797. He was a pupil of the Academy of Vienna, where he won a gold medal. Amongst his best medals are those of Minerva, Hercules strangling the lion, Achilles dying, etc.

NOWATIN, HEINRICH (*Austr.*). Sculptor and Medallist, born at Gratz, 12. July 1813; died 20. March 1867. By him are: Diana and Amor; — Diana and Actaeon; — Stag springing, &c.

NOWATIN, IGNAZ (*Austr.*). Sculptor and Medallist, born at Gratz, 1777; died there in 1840. He was a brother of Andreas N., and father of Heinrich N. By him are: Polyhymnia; — Diogenes in his tub; — Head of Minerva, &c.

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NOYERS, PIERRE DE (*French*). Mint-engraver at Troyes, 1356-1357, 1357-1358, and 1360.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Troyes.*

NOZME, JEAN DE (*French*). Mint-master and Engraver at Toulouse, *circ.* 1492-1495.

N. P. *Vide* **NICOLAUS PRÜCK**. Mint-master at Düsseldorf, 1710-1738.

N. R. *Vide* **NORBERT ROETTIERS**. Mint-engraver at Brussels, London, and Paris, 1672-1725.

N. R. C. *Vide* **NICOLO CERBARA**. Mint-engraver at Rome, *circ.* 1829-1858.

N. S. *Vide* **NICOLAUS SCHWABE**. Medallist at Dresden, 1590-1599, and later at Copenhagen, 1602-1618.

NUCLIDES. *Vide* **ΕΥΚΛΕΙΔΑΣ**. Vol. II, p. 30.

NÜBELL, FRANZ (*Germ.*). Mint-master and Engraver at Schwerin, 1832. He is mentioned by Bolzenthal amongst the Medallists of the first half of the nineteenth century.

NUGONE (*Ital.*). Mint-engraver at Bourg, 1586, in the service of the Dukes of Savoy.

NÜRNBERGER, GEORG (*Germ.*). Mint-master at Nuremberg, 1622-1657; from 1623 to 1639 in conjunction with Hans Christoph Lauer and 1639 to 1650 with Johann David Lauer. His son, who eventually succeeded him, was adjoined to him in 1655. Gebert, *Geschichte der Münzstätte der Reichstadt Nürnberg*, p. 102, reproduced Nürnberger's portrait, after Sandrart, and from this engraving we learn that this Mint-master was born in 1598 and died, 21. October 1657. Under him the interesting series of Swedish Thalers of Gustavus Adolphus, 1631-3 were struck, as well as medals commemorating the Thirty years' War. His initials **GN** occur also on Thalers of Frankfort-on-Main, 1644-1645, etc. (*Vide* Joseph and Fellner, *op. cit.*; also Lejeune, *Ein unbekannter Frankfurter Taler*, Berliner-Münzblätter, 1904, p. 609).

NÜRNBERGER, GEORG Junior (*Germ.*). Son of the last; Mint-master at Nuremberg, 1655-†1677. Privy-mark, a cross.

NÜRNBERGER, GEORG FRIEDRICH (*Germ.*). Son of the last; appointed Mint-master at Nuremberg, 4 July 1677, and in office until 1716. He retained his father's privy-mark, a small cross, adding his initials **GFN**. on the larger coins. Although I find it stated that he

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was not only responsible for the issue of the coinage, but also engraved dies, this does not seem at all certain. Bolzenthal mentions his name as an Engraver of inferior merit, and in *K. K. Hauptmünzamt Katalog der Münz- und-Medaillen-Stempel* he is repeatedly called a " Stempelschneider ". Gebert, on the other hand, informs us that the following Mint-engravers worked under him : Docklèr, who cut dies for " Rathausthalers "; Johann Jakob Wolrab, 1674-1690; Hermann and Heinrich Hafner, Martin Brunner, Georg Hautsch, and possibly others.

In 1700, Nürnberger issued a series of " Lämmleinsdukaten " to commemorate the new (eighteenth) century : various multiples of the Ducat, and subdivisions ($\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, and $\frac{1}{32}$), struck on round or square flans. These coins were so much prized that at a later date Christoph Gottlieb Lauffer, and also Johann Martin Förster issued imitations, which differ somewhat in work and bear different initials. Even in our day they are sometimes used for presents at Christening or other religious ceremonies.

On the occasion of the accession of Joseph I., 1706, and later of Charles VI., 1711, Nürnberger issued Double Thalers, Thalers, and gold coins with the respective portraits of the Emperors. These are all rather searce, and cannot have been issued in large quantities.

This Mint-master died after 1721, the year in which he resigned his office in favour of his son, Paul Gottlieb Nürnberger, who had



Five Ducat piece of Nuremberg, 1700.

acted as joint Mint-master since 1716. Gebert gives the date of his death as 1716 in error (*Vide* Berliner Münzblätter, 1903, p. 276).

Georg Friedrich Nürnberger's signature occurs on coins of Hall, Nuremberg, Schwarzenberg, Bamberg, Mayence, Hohenlohe, Nostitz, &c., on medals of Frederick I. of Prussia and of Charles XII. of Sweden, which, says Mr. Grueber, " are considered good specimens of medallic work ". I have further noticed his initials on the following pieces : Ducat of Mayence, on the Peace of Ryswick, 1697; — Medal on the Peace of Ryswick, 1697; — Expedition to

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Vigo Bay, 1702 (by Hautsch); — Baron de Cohorn, Bonn taken, 1703 (by Hautsch); — Prince Eugene and Marlborough, Battle of Blenheim, 1704 (by M. Brunner); — Peace Festival at Augsburg, and Battle of Blenheim, 1704; — Relief of Barcelona, 1706 (by M. Brunner); — Successes of the Allies in Spain and Brabant, 1706; — Gulden of the " Fränkischer Kreis ",



Thaler of Anton Johann, Count of Nostitz, 1719.

1693; — Thaler of Wolfgang Julius zu Neuenstein, count of Hohenlohe, 1697; — Ducat, Thaler (*illustrated*), and Half Thaler of Anton Johann, count of Nostitz, 1719; — Thalers of Ferdinand Wilhelm Eusebius, Prince of Schwarzenberg, 1696 and 1697; —



Double Thaler of Nuremberg.

Thaler of Hall-on-the-Kocher, 1705; — Prince Frederick, Landgrave of Hesse, Victories over the French and Spaniards, 1704; — Peace of Carlowitz, 1696 (by Hautsch); — Thaler of Bamberg, Sede

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Vacante, 1693; — Thaler and Half Thaler, of Lothar Franz, Baron von Schönborn, bishop of Bamberg, 1694; — Recapture of Ofen, 1686; — Victory of Zeuta, 1697; — Genealogical Medal, 1697 (by Hautsch); — Marriage Medal of Joseph I. and Wilhelmina Amalia of Brunswick, 1699; — Peace of Carlowitz, 1699; — Adoption of a new Calendar, 1700; — Capture of Landau, 1702 (by Hautsch); — Augsburg recovers its freedom, and Ulm delivered, 1704 (by M. Brunner); — The Habsburg family, 1705 (signed: **BRUNER** and **G. F. N.**+); — Relief of Barcelona by Charles III., 1706; — Capture of Landau, 1709 (by Hautsch); — Defeat of the French at Mons in Hainault, 1709 (by M. Brunner); — Mons taken, 1709 (by M. Brunner); — Capture of Douai, 1709 (by M. Brunner); — Capture of Madrid, 1710; — Death of the Emperor Joseph I., 1711 (by M. Brunner); — Accession of Charles VI., 1711 (by M. Brunner); — Coronation of Charles VI., 1711 (signed **N**); — Prophecy of a Prosperous Reign, 1711 (by A. Mayr); — Hungarian Coronation of Charles VI., 1712 (by B. Richter); — Preliminaries of Peace between France and Austria, 1714 (by M. Brunner); — Peace of Rastadt, 1714 (by M. Brunner); — Birth of the archduke Leopold, 1716 (sev. var., by M. Brunner and others); — Victory of Peterwardein, 1716; — Prince Eugene of Savoy, 1697; — Fürstenberg " Mining " Medals, 1704 and 1705; — Capture of Azow; — Victory of Charles XII. at Narva; — Coronation of Frederick I., King of Prussia, 1701; — Erection of the Kingdom of Prussia, 1701; — The Unfortunate State of France under Louis XIV.; — Marriage of Frederick Lewis, Prince of Wales, with Princess Augusta of Saxony, 1736; — Prince Conti; — Baron von Cohoorn, 1703, and Capture of Bonn; — Battle of Blenheim, 1704 (by M. Brunner); — Capture of Grevenburg by Landgrave Frederick of Hesse, 1704; — Proclamation medal of Joseph I. at Nuremberg, 1705; — Victories of the Allied Powers, 1706; — Attempted Invasion of Scotland, 1708 (by M. Brunner); — Capture of Ryssel by the Allies, 1708 (by M. Brunner); — Peace Negotiations with France, 1709; — Capture of Tournay, 1709 (by M. Brunner); — Battle of Malplaquet, 1709; — Capture of St. Venant and Aire, 1710; — Duke Philip of Anjou defeated at Saragossa, 1710; — Charles III., King of Spain, 1710, and others.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Gebert, *op. cit.* — Franks and Grueber, *op. cit.* — Schlickeysen-Pallmann, *op, cit.* — I. V. Kull, *Repertorium*, &c. — Grueber, *Guide* &c. — Ad. Hess Nachf., *Reimmann Catalogue*, 1892. — E. Fiala, *op. cit.* — Hildebrand, *op. cit.* — Betts, *op. cit.* — Iversen, *op. cit.* — Ammon, *op. cit.* — *Katalog der Münzen und-Medaillen-Stempel-Sammlung des k. k. Hauptmünzamtes in Wien*, 1901. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen.* — Fr. Dollinger, *Die Fürstenbergischen Münzen und Medaillen*, 1903. — Nagler, *Allgemeines Künstler-Lexikon.* — Ibid., *Monogrammisten.* — *Berliner Münzblätter*, 1903, p. 276. — Domanig, *op. cit.*

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NÜRNBERGER, HEINRICH (*Germ.*). Moneyer at Vienna, 1420.

NÜRNBERGER, JOHANN FRIEDRICH (*Germ.*). Mint-master-adjunct at Nuremberg, *circ.* 1725.

BIBLIOGRAPHY. — Will, *op. cit.*, I, 165. — Kull, *Repertorium*, &c.

NÜRNBERGER, PAUL GOTTLIEB (*Germ.*). Assistant Mint-master at Nuremberg, 1709-1721 ; Mint-master, 1721-1746. His issues are signed **PGN** or **N** without the adjunction of any other privy-mark. In 1730 he went bankrupt, but still retained office until his death which took place probably in January 1746. He was the fourth and last Mint-master of the name of Nürnberger. His successor was Carl Gottlieb Lauffer (*q. v.*).

P. G. Nürnberger issued amongst others two Proclamation Ducats, several varieties of Thalers, some subsidiary currency, and a few medals, as : Bohemian Coronation of the Empress Elizabeth Christina, at Prague, 1723 (by Peter Paul Werner) ; — Peace of Vienna, 1731 (by Vestner) ; — Victories over the French on the Mosel, 1735 (by P. P. Werner); — Death of Prince Eugene of Savoy, 1736 (bearing only P. G. Nürnberger's signature) ; — Conclusion of Peace between Germany and France, 1737 (3 var., engraved by W. Hoffmann, and P. P. Werner) ; — Foundation and Amelioration of the University of Altdorf, 1723 ; — Thaler of Hall-on-Kocher, 1742 (obv. PGN; R℣. IL Œ *Oexlein*) ; — Thaler of Nuremberg, 1781 (**P. G. N.**), etc.

BIBLIOGRAPHY. — Gebert, *op. cit.* — Nagler, *op. cit.* — *Katalog*, &c. — *Berliner Münzblätter*, 1903, p. 276.

NÜRNBERGER JUNIOR *Vide* **GEORG NÜRNBERGER** der Jüngere. Mint-master at Nuremberg, 1655-1677.

NUIS, ABRAHAM VON (*Dan.*). Medallist of the end of the sixteenth century and beginning of the seventeenth. He worked under Christian IV., and executed a series of Portrait-medals of the six Danish kings of the House of Oldenburg.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Nagler, *op. cit.*

NUME, J. (*Germ.*). Nagler mentions the name of this Medallist, who is said by Nicolai to have engraved a medal on the Capture of Bonn, 1698(?).

NUMMERS, LEVIN (*Russ.*). Mint-master at Narva, 1670-1672. His issues bear his initials.

NUSSBAUMER (*Swiss*). Publisher or Engraver of a commemorative Jeton of the Federal Rifle Meeting at Chaux-de-Fonds, 1863.

N. V. *Vide* **NICOLO VIARDO**. Mint-master at Aosta, 1553-1559.

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N. VIC.... AM (*Ital.*). Signature of a Medallist, which occurs on a medal of the Florence Royal Museum, described by Prof. Supino; obv. AMOR . ET . VSVS . OMNIA . VINCVNT. — N . VIC. Bearded bust to r.; ℞. MORÆ . RATIENS . LÆDI . NEQVIT. — . . . AM. Bearded bust to l.

BIBLIOGRAPHY. — I. B. Supino, *Il Medagliere Mediceo*, 1899.

NYMPHEROS. This signature, which has been added in modern times, occurs on a sard, of the Florence Museum, representing a Warrior standing, one hand resting on a tree, the other on his helmet which is placed upon his shield.

NYECAMER, MARTINUS (*Dutch*). Joint Mint-master with Francis van Papevelt, at Campen (Over Ysel), 22. June 1529 to 31. May 1531, and 29. May 1532 to 7. September 1535.

NYEKAMER, MATTHAEUS (*Dutch*). Mint-master at Sneek (Friesland), 1498-1500.

NYLL, MISS JANE (*Amer.*). Contemporary Modeller, born at Providence (U. S. A.); pupil of R. Collin, Injalbert, and Paul Bartlett. At the Salon of 1897 she exhibited a fine Portrait-medallion, entitled Helen.

NYRIS. This name is given by Nagler and Schlickeysen as that of a French Medallist of the end of the seventeenth century. It is no doubt in error for **NILIS** (*q. v.*).

NYS *Vide* **NICOLAS VAN SWINDEREN**. Dutch Medallist, 1736-1745.

NYS, CAREL ANDREAS (*Belg.*). Painter and Sculptor, born at Antwerp, 29. September 1858. Pupil of the Royal Academy of Antwerp, and the Ecole des Beaux-Arts of Paris. He has participated in various Exhibitions.

I have noticed his signature : **C. NYS** on a medal commemorating the Carnival at Breda, 1880, and he has engraved various Prize Medals, &c.

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O

O. *Vide* **ODENDAHL.** Mint-master at Höxter and Münster, 1689-1696. Also **I. O.**

O. *Vide* **M. H. OMEIS.** Medallist at Dresden, † 1703; also **M. H. O.**

O. *Vide* **F. OFFNER.** Palatine Mint-master, 1737-1750; also **F. O.**

A. O. *Vide* **ANGELO ORIO.** Mint-inspector at Venice, 1785.

C. O. *Vide* **CLAUS OPPERMANN.** Mint-master at Bayreuth, 1613-1623.

C. Ô. *Vide* **CHRISTOPH ÖRBER.** Mint-master at Hall in Tyrol, 1616, in the service of the Archduke Maximilian, Grand-Master of the Teutonic Order.

D. O. *Vide* **DÜRR** and **OMEIS.** Medallists at Dresden, last quarter of the seventeenth century. Also **E. C. D.** and **M. H. O.**

DOB. *Vide* **DOBICHT.** Mint-engraver and Medallist at Neuwied, 1750-1756.

DOM. POGG. *Vide* **DOMENICO POGGINI.** Goldsmith and Medallist at Florence, *circ.* 1560-1570.

F. O. *Vide* **FRANZ OFFNER.** Mint-master at Heidelberg and Mannheim, 1732-1750.

F. Ô. FERAL. *Vide* **Ô FERAL** infra, and **FERAL.** Vol. II, pp. 86 and 87.

G. O. *Vide* **GIACOMO OZEGNI.** Medallist at Turin, 1622-1625.

H. O. *Vide* **HANS ODENDAHL.** Mint-master at Münster and Höxter, 1689-1696.

H. O. *Vide* **HEINRICH OMEIS.** Medallist at Dresden, 1680-1703. Also **M. H. O.**

HOE. *Vide* **CARL WILHELM HOECKNER.** 1749- † 1820. Medallist at Dresden. Also **HŒ.**, **HO. E. F.**, or **HOECKNER.**

I. O. *Vide* **JOHANN OTTO.** Mint-master at Zerbst, † 1663.

I. O. *Vide* **JOHANN ODENDAHL.** Mint-master at Höxter, 1689-1691, and Münster, 1692-1696.

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M. O. *Vide* **MARTIN OMEIS.** Medallist at Dresden; died in 1703. Also **M. H. O.**

P. R. O. Signature of a Brussels Die-sinker, 1848. *Vide* Schlickeysen-Pallmann, p. 355; Weyl, *Henckel* nos 5047-50.

V. O. *Vide* **VINCENZO ORIO.** Venetian Governor at Lesina in Dalmatia, 1549, whose initials occur on currency.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

O. A. L. *Vide* **JAN LUTMA** Junior. Medallist of Amsterdam, born in 1605, died there in 1685. The signature *O.A.L.* occurs on a commemorative medal of the Peace ot Breda, 1667.

O. B. *Vide* **OSCAR BERGMANN.** Contemporary Medallist of Hamburg. A medal of Goethe, 1899, is thus signed.

OB. Abbreviation for **OBLIN.**

OBERLEITNER, ALBERT JOHANN PHILIP JAKOB (*Germ.*). Mint-warden at Munich, 1675.

OBERMEIER, THOMAS (*Germ.*). Mint-master at Ratisbon, 1572, 1575.

OBERMÜLLER, HANS MATTHÄUS (*Germ.*). Mint-master at Meiningen, 1714-1717. His initials **H. M. O.** occur on the currency issued by him.

OBERT. *Vide* **BARTHÉLEMI AUBERT** (*French*). Mint-engraver at Romans, 1460; later, Assayer and Engraver to all the mints of Dauphiny, 1461-1501. He signed *Bartholome Alber*. His name occurs also as **HOBERT, OBERT, ALBERT,** or **ÉBERT.**

BIBLIOGRAPHY. — N. Rondot & De La Tour, *Les Médailleurs et les Graveurs de Monnaies*, &c., 1904.

OBIOLS, GUSTAVE (*Span.*). Contemporary Sculptor, born at Barcelona; pupil of the Fine Arts Academy of that city. At the Salon of 1891 he exhibited a medallion in bronze, representing Leda.

OBLIN (*French*). The signature **OBLIN F.** occurs on a Masonic medal of the Lodge of Benevolent Friends, Paris, described by Marvin, p. 94, CCXXIII.

O'BRISSET, JOHN (*Brit.*). Artist of the first half of the eighteenth century, who executed dies for Medallions in pressed horn. He seems to have been working in England from about 1705 to 1727. It is not clear whether he was a Frenchman by origin, or of Irish descent. The name might have been anglicised from Aubrisset. There would seem to be, says Mr. Read, a faint chance of O' Brisset

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being Irish, as, when he signs by initials only, as in the portraits of Charles I., Philip V., and Prince George of Denmark, he uses the first two letters of his name, **OB** or **I. OB.** His portrait of William III. is signed with his name and the addition *Londini*.

O'Brisset's skill was chiefly devoted to portraiture.



King Charles I.

Among this Engraver's best known productions are : Snuff-Box with the arms of Sir Francis Drake; — Bust of Charles I. (*illlustrated*), copied from Roettier's medal; — James II.; — William III.; — Queen Anne (boxes and medallions are found both in silver and tortoiseshell from O'Brisset's moulds, copied from a medal by C. Wermuth); — Prince George of Denmark (signed : **I* OB* F** 1708); — Philip V. of Spain; — Silenus accompanied by nymphs and satyrs; — Duke of Marlborough (tortoiseshell, and also bronze); — Conversion of Saul, etc.

BIBLIOGRAPHY. — C. H. Read, *English Work in impressed Horn*, Portfolio, 1893.

O. C. Signature on a Proclamation-medal of the Pretender, Henri V of France, 1831.

OCAMPO, C. (*Mex.*). Mint-engraver and Medallist at Mexico, 1865-1867. He worked in conjunction with the Engraver A. Spiritu, under the direction of Navalon. His signature : **C. OCAMPO** *Grabador*

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is found on the following medals : Head of Maximilian; ℞ Virgin of Guadaloupe, 1865 ; — Maximilian and Carlotta; similar ℞ by A. Spiritu (obv. signed : **OCAMPO G.**); — Medal for Scientific and Artistic Merit, with bust of Maximilian ; — School Medal (HONOR A LA JUVENTUD ESTUDIOSA); — Maximilian and Carlotta; ℞ 12. DE JUNIO DE 1864. 19 DE JUNIO DE 1867, the date of the arrival of the Emperor and Empress in the city of Mexico, and the execution of Maximilian at Queretaro, etc.

BIBLIOGRAPHY. — Betts, *Mexican Imperial Coinage*, 1899. — A. Rosa, *Monetario Americano*, 1892.

OCH, OCII (*Germ.*). Moneyer at Ratisbon, *circ.* 1018 (Dannenberg, I, 420).

OCHS, BERNHARD (*Swiss*). Goldsmith and Die-sinker at Berne in the first half of the eighteenth century. The famous Gem-engraver Lorenz Natter was apprenticed to him.

OCHS, JOHANN RUDOLF (*Swiss*). Gem-, and Coin-engraver, born at Berne in 1673, died in London in 1749 or 1750. He may have been a relative of Bernard Ochs. Under George I., he obtained employment as Assistant Mint-engraver at the Royal Mint, returning later to Switzerland, and coming back again in 1719.

By profession he was a Seal-cutter, but afterwards gained reputation as an Engraver of Gems.

BIBLIOGRAPHY. — Füssli, *op. cit.* — Seubert, *Allgemeines Künstler-Lexikon.* — Singer, *op. cit.* — *Gent. Mag.*, 1749, p. 477. — Lee, *Dict. Nat. Biog.*, XLI, 353.

OCHS, JOHANN RUDOLF (*Swiss*). Son of the preceding, born in 1704. Also a Gem-, and Coin-engraver. He died in London in 1788. Hawkins states that he was employed at the Royal Mint for seventy-two years, but this is evidently an error, as this considerable lapse of time covers the period of activity of both father and son.



Maundy Groat of George III., 1763.

His name, says Mr. Wroth, first appears in Ruding's list of Engravers at the mint (*Annals of the Coinage*, I, 45) in 1740-1741, and is subsequently mentioned together with the names of Yeo and the Tanners. He engraved the dies of the Maundy Money of

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George III. (first variety), 1763-1786. He died at Battersea in 1788, aged 84.

On English documents his name appears as **JOHN RALPH OCKS.**

BIBLIOGRAPHY. — Ruding, *op. cit.* — Hawkins, *Silver Coins*, &c. — Redgrave, *Dictionary of Artists*. — Lee, *Dictionary of National Biography*.

OCKELER, DIETRICH (*Germ.*). Mint-master at Brunswick, 1572-1583.

OCKS. *Vide* **OCHS** supra.

O'CONNELL, G. (*Brit.*). Issuer of a Memorial medal of Duke Amadeus of Savoy, 1890. It bears his signature : **G. O'CONNELL CONIO** and that of the Engraver, Adolfo di Nicola Farnesi, of Lucca, **A. FARNESI FECE** (*Rivista ital. di numismatica*, 1892, p. 220, n° 3).

OCTOBRE, AIMÉ (*French*). Contemporary Sculptor, born at Angles-sur-l'Anglin (Vienne) ; pupil of Cavelier, Gauthier, and Coutan. By him are various Portrait-medallions : 1890. M^lle^ A. P*** ; — 1892. M^me^ L*** ; — 1896. M^me^ C***.

BIBLIOGRAPHY. — *Catalogues du Salon*, 1890-1897.

OCSOVAY, DANIEL LEOPOLD (*Austr.*). Mint-engraver at Nagybanya, 1692-1703 ; † 1728. He was the son of a Hungarian Lutheran minister, but adopted the Catholic faith in 1688, and settled at Vienna as a Seal-engraver. In 1692 he was appointed Mint-engraver at Nagybanya, but he had to leave under the Rakoczi's troubles, fled to Poland, and returned to Vienna, where he died in 1728.

OCSOVAY, FRANZ PETER (*Austr.*). Son of the last, and Mint-engraver at Nagybanya, from 1725 to 1745.

ODELLI (*Ital.*). Gem-engraver of the end of the eighteenth century and early part of the nineteenth, who flourished at Rome, and is best known for his copies of antique intaglios and cameos ; amongst others a cameo of Vespasian in blue quartz, of very fine work. He, in partnership with Cades, Ginganelli, and Dies, produced, in the first quarter of the nineteenth century, at the commission of Prince Poniatowsky, of Florence, the enormous series of gems that have made the latter's name notorious (King, *op. cit.*, 1872, p. 444).

OD. (*French*). Engraver's signature on Masonic medals : Birth of the King of Rome, Lodge of United Hearts (signed : **OD. F.**) ; — Lodge of United Hearts, founded in 1766. These letters may be an abbreviation for **ODLIN** or a misreading for **OB** which would stand for the name of **OBLIN** (*q. v.*), who, according to Marvin, engraved a medal of the Lodge of Benevolent Friends, Paris.

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ODDU (*Germ.*). Moneyer of the tenth century, some of whose coins are inscribed : **ODDV MEFIT.**

ODENDAHL, HANS (*Germ.*). Mint-master at Höxter, 1689-1691, and Münster, *circ.* 1692-1696. His initials **H. O.** or **I. O.** occur on his issues. I have noticed the **J. O.** on a Thaler, 1693, and Gulden, 1693 and 1695 of Frederick Christian von Plettenberg, bishop of Münster.

ODENDAHL, HEINRICH LAURENZ (*Germ.*). Mint-master at Münster, 1696-1700, and 1704-1706; Höxter, 1698 and 1703; Düsseldorf, 1700; Mühlheim-on-Rhine, 1700-1701; Osnabrück, 1701 and 1703; and Paderborn, 1701-1702. I have noticed the initials **H. L. D.** on a Thaler of Frederick Christian von Plettenberg, bishop of Münster, 1697.

ODESCALCHI, DON LIVIO, Duke of Syrmia (*Austr.*). An indenture of 5. August 1702 of the Court Chamber, Vienna, authorised the prince to strike coins at Gratz; another, of 27. December 1710, to issue Ducats and Thalers at the Mint of Hall " nach dem Reichs-chrott und Korn an Halt 14 Loth 4 Gren, somit aus der Wr. Mark 10 $\frac{4}{5}$ Stücke auszumünzen."

BIBLIOGRAPHY. — C. Oesterreicher, *Regesten zu J. Newald's Publicationen über österreichische Münzprägungen im ersten Viertel des XVII. Jahrhunderts*, 1890.

ODET, JEAN (*French*). Assistant-engraver and workman at the Mint of Avignon, *circ.* 1543-1545.

ODOARD, PIERRE (*French*). Mint-master at Crémieu, *circ.* 1408.

ODLIN. *Vide* **OBLIN** *supra*.

O. E. or **Œ**. *Vide* **OEXLEIN**. Medallist at Nuremberg, *circ.* 1740-1787.

Œ. Signature of the so-called **MASTER Œ** (*Austr.*). Medallist of the second quarter of the sixteenth century. He worked mostly for the princely house of Schlick. Fiala has suggested that the monogram may represent the signature of **DAVID ENDERLE** (Vol. II, p. 18) or **DAVID ENGELHART**, the father of the Mint-engraver of Prague of the same name, who was Goldsmith to the Imperial Court at Vienna, and might very well have been the author of these medals. The Master **Œ** worked in conjunction with Lud. Neufahrer, and Michael Hohenauer.

Among the medals bearing this signature we find : John the Constant of Saxony and John Frederick, 1530; — Charles V. and Isabella, 1533; — Stephan and Lorenz Schlick, 1533; — Steffan Schlick; R/. Lorenz and Katharina Schlick, 1534; —

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Philipp von Hessen, 1535; — John Huss; — Peter and Paul; R/. Conversion of Saul of Tarsus, 1533 (*illustrated*); — Abraham's offering of Isaac; R/. Crucifixion of Christ, 1533; — Matthias Zeller von Puchberg, 1549.

"Den Namen des Monogrammisten sicherzustellen", says Fiala,



The Apostles Peter and Paul, 1533.

"gelang mir nicht; dass er aber ein tüchtiger Künstler und fleissiger Arbeiter sein musste, weisen seine vielen Arbeiten am besten nach. Die sieben Schlick'schen Medaillen, welche seinem Grabstichel entstammen, tragen, eine einzige ausgenommen, sämmtlich das Monogram Œ."

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884. — E. Fiala, *Das Münzwesen der Grafen Schlick*, Numismatische Zeitschrift, Wien, 1890. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — *Katalog der Münz- und Medaillen- Stempel Sammlung in Wien*, 1902.

OECHSLIN, D. (*Swiss*). Seventeenth century Engraver of Einsiedeln, who signed : **D. Ö** sc.

OECKELER, DIETRICH (*Germ.*). Mint-master at Osterode, 1572-1583.

OECKELER, HEINRICH (*Germ.*). Mint-master at Herzberg and Osterode, *circ.* 1550; died at Brunswick in 1605. His counter bears his arms on one side, and the sacrifice of Abraham on the other.

OECKELER, HEINRICH (*Germ.*). Grandson of the last; Mint-master at Osterode, 1585; appointed Mint-master at Zellerfeld, 26. January 1601, and remained in office until his death, 1620.

BIBLIOGRAPHY. — E. Fiala, *Die Münzmeister der Herzoglich Braunschweig-*

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Lüneburgischen Communion-Münzstätte zu Zellerfeld, Zeits. für Numismatik, 1904, p. 145. — Nagler, *Monogrammisten*, 1881.

OECKER, JOSEPH (*Germ.*). Mint-warden at Munich, 1761-1785.

OECKERMANN, RUDOLF ERNST (*Germ.*). Mint-master at Dantzig, 1760-1766. His initials **R. E. OE** occur on coins of that mint issued by him : Tympfe 1759, 1760, 1763; Half Thaler, 1760 (only in trial pieces), etc.

BIBLIOGRAPHY. — Dr Max Kirmis, *Polnische Münzkunde*, Posen, 1892.

OEFFINGER, CASPAR (*Bohem.*). Mint-engraver at Prague, 1636-1692. His coins are usually signed : O F . He died in 1692.

OEFFLEIN, KONRAD (*Germ.*). Mint-master at Augsburg, 1396.

OEHLER & JAECKLE (*Swiss*). Die-sinkers who worked in partnership at Zurich, 1876-1883, in which year Jaeckle started business on his own account. They have engraved Seals, Armorial bearings, Prize-Medals, &c.; among the latter : Zurich "Krugerfest", 1880; — Dog Show at Zurich, 1881; — Ignaz Heim; — Swiss Federal Exhibition at Zurich, 1883 (many varieties), and others. *Vide* **JAECKLE-SCHNEIDER** (Vol. III, p. 51).

OEHRING, KARL (*Germ.*). Engraver to the Bavarian Court, born in 1817, died in 1892. He was entrusted with the preparation of Seals, Armorial bearings, and other similar works for the Court and Government of Bavaria. In 1874 he engraved a commemorative medal of the Second German Choral Festival at Munich, 1874.

OEHRING, OSKAR (*Germ.*). Engraver to the Bavarian Court at Munich, since 1890. He was born in 1853.

OELMAYR, JOSEPH (*Austr.*). Mint-engraver and workman at the mint of Gratz, 1752.

OELSNER, JEREMIAS (*Germ.*). Mint-master at Langenburg, 1622.

OERBER, CHRISTOPH (*Austr.*). Mint-master at Hall in Tyrol, from 1. August 1613, in the service of the Archduke Maximilian, Grand Master of the Teutonic Order. His initials **C. Ö.** occur on coins issued by him. In 1617 he received a gratification of 1000 Thalers for special services.

BIBLIOGRAPHY. — C. Oesterreicher, *l. c.*

OERTEL, C. W. (*Austr.*). Contemporary Engraver at Wiener-Neustadt. By him are medals commemorating the Seventh centenary of that town, 1892.

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OERTEL, OTTO (*Germ.*). Founder († 1892) of a Die-sinking Establishment at Berlin, now carried on under the style of **BERLINER MEDAILLEN-MÜNZE OTTO OERTEL**. This firm has a good reputation for the production of medals, and their works are organised with the most up-to-date machinery.

Amongst the best productions of the Berlin Medallic Mint are: The Kaiser Wilhelm's Errinerungs Medaille (granted by the Emperor William II. for the Army and Navy); — Prize Medals and Plaquettes of the Düsseldorf Exhibition of Arts and Industries, 1902; — Prize Medals for the International Exhibitions of Arts and Horticulture, 1904; — Numerous artistic Plaquettes (many of which were acquired by the State for the Royal National Gallery at Berlin and other Public Museums), &c., and I have come across the following medals, signed **OERTEL**: 1887. Ninth German Federal Rifle Meeting at Frankfort-on Main (by H. Weckwerth); — Visit of the Shah of Persia to Berlin; — 1888. Death of William I.; — Accession and Death of Frederick III.; — Accession of William II.; — Prince Bismarck; Rℒ. WIR FÜRCHTEN GOTT &c.; — 1899. The German Imperial family; — Queen Victoria made Honorary Colonel in the German Army; — Samoa Conference at Berlin; — Naval Review and Visit of William II. to England; — Major von Wissmann, explorer; — Prize Medals of the German Insurance Exhibition; — Steglitz Schützengilde; — Visit of King Humbert

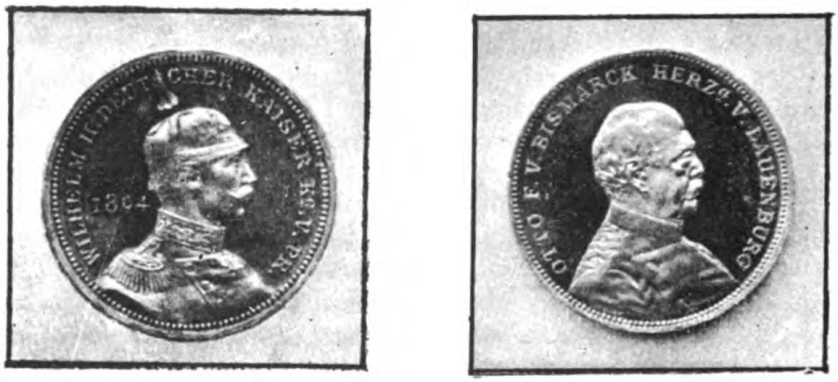


Heligoland ceded to Germany, 1890.

to Berlin, — Visit of William II. and his consort to Strassburg; — 1890. Dr Carl Peters, explorer; — Emin Pascha, explorer; — Tenth German Federal Rifle Meeting at Berlin; — Heligoland ceded to Germany (*illustrated*); — 75th Birthday of Prince Bismarck; — Moltke's Jubilee; — Death of the Empress Augusta; — Another, Todtenwache; by R. Otto, Court-medallist (only 38 struck); —

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Jubilee of the House of Wettin; — Opening of the Volkstheater at Worms; — Tenth International Medical Congress at Berlin (designed by Prof. Virchow); — 1891. International Electrical Exhibition at Frankfort-on-M.; — 1892. The Triple Alliance (busts of Francis Joseph I., Humbert, and William II.); — 1894. "Reconciliation" Thaler of William II. and Prince Bismarck; —



"Reconciliation" Thaler, 1894.

Marriage of the Tsarewitch Nicholas and Princess Alix of Hesse; — Death of Alexander III; — Accession of Nicholas II.; — 1895. 80th Birthday of Prince Bismarck; — Opening of the Kiel Canal; — 1896. Coronation of Nicholas II. and Alexandra; — Dr Rob. Koch; — Dr Rud. Virchow; — 81st Birthday of Bismarck; — 1898, William II'.s Journey to Palestine (sev. varieties); — Death of Prince Bismarck; — 1899. Peace Conference at the Hague; — Centenary of the Royal Technical College at Berlin; — 1900. The New Century; — Relief of the Legations at Peking; — Tsü-Hi, Empress of China; — Recovery of the Empress Frederick; — 1901. Second Centenary of the Kingdom of Prussia; — Riga Jubilee Exhibition; — Death of Queen Victoria; — Barnay, tragedian (by R. Otto); — President Kruger; — 1902. Death of the Empress Frederick; — 1904. Marriage of the Grand Duke of Saxe-Weimar; — Death of Pope Leo XIII.; — Accession of Pius X; — Visit of King Victor Emmanuel III. to Berlin; — 1905. Marriage of the Crown Prince of Germany with Princess Cecilia of Mecklenburg, &c.

OESCHGER, MESDACH & Cie, and later **ESCHGER, GHESQUIÈRE & Co** (Vol. II, p. 28). *Vide* **MESDACH, LOUIS**, Vol. IV, p. 45, under whose name I have given a fairly representative list of this firm's productions.

OEVER, WILHELM (*Germ.*). Mint-master at Worms under Charles V., and later.

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OEXL. HEINRICH (*Germ.*). Gem-, and Seal-engraver, who was flourishing at Munich, *circ.* 1590-1593.

OEXLEIN, CHRISTIAN DANIEL (*Germ.*). Mint-engraver, and Medallist, who was working at Ratisbon, *circa* 1712-1759. His signature occurs on undated and dated Ducats, Double Thalers, Thalers, Gulden, &c. of that city, and also on medals, in one or other of the various forms : **Ö**; — **Ö. F.**; — **C. D. O.**; — **C. D. Œ.**; — **C. D. OE.**; — **C. D. OEXL.**; — **C. D. ÖXLEIN**, &c. Nagler and Müller give the date of his death as 1737, but this is no doubt an error as the signature : **C. D. OEXL.** occurs at least as late as 1745.

By him are the following productions, described in Plato's work : Third Centenary of the Invention of Printing, 1740; — Second Centenary of the Reformation, 1742 (sev. var.); — Jeton, on the same event; — The War of 1741-1743, and Relief of Ratisbon from the siege by the French, 1744; — Double Thaler, undated (sev. var.); — Ducat, undated (sev. var.); — Thaler, undated (sev. var.); — Conventionsthaler, 1754[1] (2 var.); — Conv. Thaler, 1756 (2 var.); — Conv. Thaler, 1759 (sev. var.); — Thaler in gold (10 ducats), undated; obv View of Ratisbon; Rℒ. Bust of Charles VI. (signed : **CDO**); — Ducat, 1742 (on the second Centenary of the Reformation at Ratisbon); — Transfer of the seat of the Reichstag from Frankfort-on-M. to Ratisbon, 1745 (signed : **C. D. ŒXL.**; another bears the signature : **I. L. ŒXLEIN F.**), &c.

In the Collection of Dr Antoine-Feill of Hamburg, II. Portion (sold by Mr. Joseph Hamburger at Frankfort-on-Main, March 1908) were the following medallic works by C. D. Oexlein : Peace of Passarowitz, 1718 (in conjunction with B. Richter); — Election of Charles VII, 1742; — Coronation Ducat of Charles VII and Maria Amalia, 1742 (Rℒ. by A. R. Werner); — Coronation Jeton, 1742; — Election of Francis I., 1745; — Memorial medal of Maria Theresia, 1780; — Jubilee Medal of the Abbot of Fulda, with portrait of Heinrich VIII, Freiherr von Bibra, 1779; — Sede Vacante Medal of Passau, 1761; — Sede Vacante Medal of Ratisbon, 1763; — Peace of Hubertsburg, 1763 (sev. var.); — Peace of Teschen, 1779; — Saxony's Prosperity under the administration of Xaver, 1764; — Marriage of Leopoldine of Oettingen-Spielberg and Ernst Christoph von Kaunitz-Rietberg, 1761 : — Fifth Centenary Jubilee of the Clothdealers of Bremen, 1763; — Golden Wedding of Gerhard Edler von Meinertzhagen and Sara Elisab. Schluiter of Cologne, 1761; — Peace of Dresden, 1745; —

1. The signatures of G. F. Loos and J. L. Oexlein occur also on Conventionsthalers of 1745 and 1756.

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Burgomaster " Pfenning " of Joh. Schlüter of Hamburg, 1778; — Election of Joseph II, 1764; — Coronation of Joseph II, 1664; — Introduction of the Reformation at Ratisbon, Bicentenary, 1742; — Ratisbon Treble Thaler, and Thaler of Charles VI.; — Ratisbon Thalers of Charles VII, Francis I, &c.; — Francis I at Ratisbon, 1771-2; — Johann Heumann von Teutschenbrunn, 1760, &c.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Ad. Hess Nachf, *Reimmann Sale Catalogue*, 1892. — Plato, *op. cit.*

OEXLEIN, JOHANN LEONHARD (*Germ.*). A celebrated Medallist, and Gem-engraver, born in 1715 at Nuremberg, died there in 1787. He first learned the principles of the art with a relative, Christian Daniel Oexlein, to whom he was apprenticed as a boy. He later perfected himself at Vienna, where he became acquainted with Bengt Richter, the Swedish Engraver, who was then working for the Imperial House, and with the Italian artist, Sennaro. In 1737, says Nagler, he was appointed Mint-master at Ratisbon, but soon after was employed by the King of Poland for whom he fitted up a new mint, and about 1740, returned to his native city, Nuremberg, where he definitely settled. In 1759 he went to Bayreuth to engrave the Marriage Medal of the Markgrave of Brandenburg; in 1760, we find him at Würzburg, and three years later at Fulda, in both places engaged in cutting coin-dies for the episcopal mints; he also visited several times Bamberg, Dresden, and worked at Frankfort-on-M., Mayence, and other cities. So great was his reputation, both as a Medallist and Gem-engraver, that he was employed by many princely houses. Bolzenthal adds that he left behind him the character of an upright man.

His signature on coins and medals occurs in various forms: **Œ**; — **OE**; — **I. L. Œ**; — **ŒXLEIN**; — **ŒXLEIN F.**; — **ŒXLEIN**; — **I. L. ŒXLEIN f.**; — **I. L. ŒXLEIN fec.**; — **I. L. ŒXLEIN**; — **I. L. ŒXLEIN F.**; — **I. L. ŒXLEIN fec.**; — **I. L. ŒXLEIN F.**; — **I. L. ÖXLEIN**, &c.

The following medals by Oexlein have come under my notice: 1740. Silver Wedding of Johann George Leerse, of Frankfort-on-Main; — 1742. Election of the Emperor Charles VII., R℣. only; — Coronation Coins and Medals of Frankfort-on-M.; — Thaler, and Half Thaler, of Hall-am-Kocher; — Preliminaries of the Peace of Breslau; — 1745. Coronation of Francis I.; — Christmas Medal, commemorating the Peace of Dresden; — The seat of the Diet transferred from Frankfort-on-M. to Ratisbon; — 1746. Thaler of Bamberg, Sede Vacante; — 1747. Third Pregnancy of Maria Theresia; — 1754, Thaler of Würzburg; — Carl Philipp, baron of Greiffenklau, bishop of Würzburg; — Medal of the Sede Vacante of Würzburg; — Thaler of Ratisbon (signed: **I. L. ŒXLEIN f.**); — 1755. Thaler of Johann

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Anton II. of Freiberg, bishop of Eichstätt; — 1756. Thaler of Ratisbon; — 1757. Conventionsthaler of Carl Albrecht zu Schillingsfürst, prince of Hohenlohe-Waldenburg; — 1759. Marriage of Princess Sophie of Brunswick-Wolfenbüttel, with Markgrave Friedrich of Brandenburg; — 1760. Marriage of Joseph II.; — Thaler of Francis I., struck at Nuremberg from "contribution" money; — Thaler, and Half Thaler of Würzburg; — 1761. Medal of the Sede Vacante of Passau; — Marriage Medal of Count Ernst Kaunitz and Princess Leopoldine of Oettingen; — Conventionsthaler and Half Thaler of Adam Friedrich, Freiherr von Seinsheim, bishop of Würzburg; — Peace Thaler of Nuremberg; — Golden Wedding of Gerhard von Meinertzhagen and Sarah Elizabeth Schluiter; — 1762. Conventionsthaler of Francis I.; — 1763. Medals on the Peace of Hubertsburg (several varieties struck for the cities of Frankfort-on-M., Hamburg, Nuremberg, Ratisbon, &c.); — Sede Vacante of Ratisbon; obv. View of Cathedral; R/. Arms; — Death



Ratisbon Thaler, 1754.

of Markgrave Friedrich of Brandenburg; — Accession of Friedrich Christian, Markgrave of Brandenburg; — Thaler, and other currency of Fulda; — Conventionsthaler of Nuremberg (commemorating the Peace of Hubertsburg); — 1764. Ducat, and Conventionsthaler of Heinrich III. of Reuss-Greiz; — Conventionsthaler and Gulden of Raimund Anton, count of Strasoldo, bishop of Eichstätt; — Election of Joseph II. as King of the Romans, at Mayence; — Medal of Xaver, tutor of Friedrich August II., duke of Saxony, on Saxony's prosperity and security; — 1765. Second Centenary of the Gymnasium of Halle, with bust of bishop Sigismund; — 1766. Conventionsthaler of Joseph, Prince of Schwarzenberg; — Paul Praun, of Nuremberg; 45 mill.; — 1768. Tolerance Medal of Stanislaus Augustus of Poland; — 1770. Victories over the Turks; — Conventionsthaler of Ludwig Friedrich Carl zu Oehringen, Prince

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of Hohenlohe; — Conv. Thaler and Gulden of Karl Albrecht zu Schillingsfürst, Prince of Hohenlohe-Waldenburg; — 1771. Attempt on the life of the King of Poland; — 1772. Conventionsthaler of Frankfort-on-Main; — 1773. Sede Vacante, Bamberg Thaler with figures of the Emperor Henry II. and Kunigunda; — Marriage medal of Prince Henry XXX of Reuss-Plauen-Gera and Princess Louise Christiane of Palatinate-Birkenfeld; — 1777. Thaler, and Half-Thaler of Hall-am-Kocher; — 1779. Medal of the Sede Vacante of Bamberg; — Medal of Heinrich VIII., Freiherr von Bibra, bishop of Fulda, on the Centenary of the death of the first Abbot; — Peace of Teschen; — 1781. Joseph II. grants religious



Coronation of Joseph II., 1764.

tolerance to Protestants and Jews; — Conventionsthaler and Gulden of Eichstätt, Sede Vacante; — 1785. Conventionsthaler and Half Thaler of Ludwig Friedrich Carl zu Oehringen, Prince of Hohenlohe; — 1787. Thaler of the Sede Vacante of Eichstätt; — Undated. Religious Medals commemorating Birth, Christening, Marriage, and other celebrations; — Portrait-medals of Charles VII.; — Medallic Thaler of Ratisbon, signed : I. L. ŒXLEIN F.; — Water famine in Silesia; — Sede Vacante Thaler, with bust of the Emperor Henry II.; — St. George's Thaler; — August III., King of Poland; — The Emperor Charles VII., 1742; — Coronation of Charles VII. (Rℒ. only); — The Emperor Francis I., 1745; — Opening of the Reichstag at Ratisbon, 1745; — Peace of Dresden, 1745; — Election of Maria Theresia, 1747 (2 var.); — Birth of the Archduke Leopold of Austria; — Peace of Aix-la-Chapelle, 1748; — The Archduke Joseph of Austria elected King of the Romans, 1764; — Joseph II. crowned King of the Romans at Frankfort, 1764 (2 var.);

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— Jubilee of Frederick van der Leyen, 1776; — Joseph II. grants freedom of worship to the Jews, 1781; — Peace of Paris, 1783; — Silver Wedding of Johann van der Leyen and Catharina Goyen, 1785; — Paul Praun, 1766; 45 mill. (*Domanig*, n° 378), &c.

BIBLIOGRAPHY. — Ammon, *op. cit.* — Bolzenthal, *op. cit.* — Nagler, *op. cit.* — Müller and Singer, *op. cit.* — Paul Joseph u. Eduard Fellner, *op. cit.* — Friedensburg, *op. cit.* — *Various Sale Catalogues.* — *Jäck's Pantheon*, II, 75. — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, 's Gravenhaag, 1906. — Domanig, *Die Deutsche Medaille*, 1907.

Ô. F. *Vide.* **F. W. Ô FERAL.**

Ô FERAL, FRIEDRICH WILHELM (*Germ.*). *Vide* Vol. II, p. 87. Mint-master and Engraver to the Elector of Saxony and King of Poland, Frederick Augustus, at Dresden, 1734-1764. His signature **Ô F.**; — **F. W. Ô F.**, or **Ô FERRAL** occurs on Thalers, Gulden, Groschen, &c., issued under him for Saxony and Poland; also on



Dresden Thaler of 1739.

coins of the successor of Frederick Augustus II., Frederick Christian, who only reigned a few months.



Vicariats Thaler of 1741.

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Almost the entire coinage of Frederick Augustus II., says Mr. F. C. Higgins, was the signed work of the famous Mint-



Species Thaler of 1760.

master, Frederick William ô Feral, who produced however little of original conception, unless it be the beautiful Vicariats series of 1741, showing on the obv. an artistic equestrian figure of the King in armour, laureated, and with drawn sword, surrounded by his titles, and on R⁄. the Electoral throne with the conjoined arms



Species Thaler of 1763.

upon the breast of the Imperial eagle, and upon the throne the Polish crown, sceptre, orb, and mantle, with inscription : IN PROVINCIIS IVR. SAXON. PROVISOR. ET VICARIUS. 1741.

OEFENER, FRANZ (*Germ.*). Mint-master at Heidelberg and Mannheim, *circ.* 1737-1749. He was first in the service of Prince Elector Karl Philipp of the Palatinate, and later, from about 1743, in that of Prince Elector Karl Theodor. His issues are usually signed **O. F.** Schlickeysen spells his name **OFFNER** and places the date of his activity between 1732 and 1750. At Mannheim, Wigand

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Schäffer was Mint-warden in conjunction with him as Mint-master.

BIBLIOGRAPHY. — Ammon, *op. cit.* — J. V. Kull, *Aus bayerischen Archiven*, Mitth. der Bayer. Numismatischen Gesellschaft, 1896, p. 41. — Madai, *op. cit.* — Flad, *Berühmte Medailleurs*, p. 26.

OFNER, HANS (*Austr.*). Moneyer at Vienna, 1420-1446.

OGÉ, PIERRE MARIE FRANÇOIS (*French*). Contemporary Sculptor, and Medallist, born at Saint-Brieuc (Côtes-du-Nord); pupil of his father, Eude, and Carpeaux. By him are various Portrait-medallions, some of which were exhibited at the Paris Salon: 1878. André and Maurice; — G. Paulus; — 1880. Pierre and Jean; — 1881. M^me^ Marie Ogé; — 1888. M^lle^ L. S***; — 1893. M^me^ de X***; — 1897. Gyp (M^me^ la Comtesse de Martel), &c.

OGILVIE, J. H. D. (*Brit.*). Mint-master at Madras, from February 1809 to January 1819.

OGILVY, ALEXANDER (*Brit.*). Mint-warden at Edinburgh, 1699.

O. H. *Vide* **OTTO HAMERANI.** Medallist at Rome, 1694-†1768.

O. H. K. *Vide* **OTTO HEINRICH KNORRE.** Mint-master at Schwerin, 1751-1756, and conjointly at Stralsund until 1760; then at Hamburg, 1761-1805.

OHLFSEN, DORA (*Swed.*). Contemporary Medallist, born at Ballarat (Australia); pupil of Henri Dubois. At the Paris Salon, 1908, she exhibited a number of Portrait-plaquettes and Medallions.

O. K. *Vide* **OTTFRIED KÖNIG.** Medallist and Mint-engraver at Moscow, *circ.* 1718-1724.

O. L. *Vide* **OLAF LIDIN.** Mint-master at Stockholm, 1774-1819.

O. K. FEC. Signature on a gold medal of the Millius Art Company, 1896. The signature occurs on both sides.

OLANIER, JACQUES (*French*). Medallist, born at St. Etienne, 22. April 1742, died at St. Romain-en-Jarez, 20. April 1798. He was a pupil of his father, and of the Art School of Lyons. Olanier's talent was characterised by the correctness of his drawing and good taste. About 1766 he opened a School at St. Etienne for engraving and sculpture, which was much frequented, and where the medallists Dupré, Dumarest, and André Galle received their first training. Descreux relates the following story: A wealthy Englishman inquired from Olanier whether he could engrave distinctly three hundred personages on a medal of the size of a six Livre piece. The artist, after a moment's thought, replied in the affirmative, and

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asked for a month to do the work in. On the expiration of the time, the Englishman came back, but expressed his dissatisfaction at not finding the three hundred figures on the medal. — Draw the curtain which you see, replied Olanier, you will find the others behind. — The Englishman finding out that he had asked for an impossibility, and appreciating the merit of the work, handsomely rewarded the Engraver.

In July 1794, Olanier and twenty-five other notabilities ot St. Etienne were incarcerated, but again released in the following September. From that date he retired into private life.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

OLESZCZYNSKI, WLADISLAUS (*Pol.*). Medallist and Sculptor of the second quarter of the nineteenth century. He resided at Paris, and later returned to Warsaw. By him is a Portrait-medal of the Right Hon^ble^ Robert Cutlar Fergusson, 1832, on his advocacy ot the Polish cause (exhibited at the Paris Salon, 1836); also others of Copernicus, 1830; — D^r^ N.N. Jaslikowski, 1844, &c.

BIBLIOGRAPHY. — Weber, *op. cit.* — Cochran-Patrick, *Medals of Scotland*, 1884, Pl. 26, fig. 3.

OLIER (*French*). Medallist of Dauphiny, who flourished *circ.* 1608-1630. His signature, **OLIER** or **OLIER F.**, occurs on several cast medals, size 50 mill.; amongst them: Claude Frère, first President of the Parliament of Grenoble, and his consort Madeleine Plovier, 1624 (*illustrated*); — Claude Expilly, 1630; — Claude



Claude Frère, and his Consort, 1624.

Frère, 1623; ℞. FRVOR. DVM. FOVEO; — Another, 1624; ℞. As last; — Claude Frère, uniface medallion; — Madeleine Plovier, uniface medallion; — Claude Expilly, 1629; ℞. DEVS. NOBIS. HÆC. OTIA. FECIT. View of the domain of La Poepe; — Claude Expilly, 1630; ℞. NEC. GEMERE. CESSABIT. Bird perched on tree, amidst scenery,

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These medals are not of very good style.

Mazerolle suggests that Olier was probably residing at Grenoble.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Mazerolle, *op. cit.* — Rondot, *op. cit. Trésor de num., Médailles françaises.* — G. Vallier, *Numismatique du Parlement de Grenoble*, in Bulletin de la Société d'archéologie de la Drôme, 1881.

OLIPHANT, HENRY (*Brit.*). Counterwarden at the Mint of Edinburgh, 1627-1635.

OLIPHANT, THOMAS (*Brit.*). Counterwarden at the Mint of Edinburgh, 1641-1646.

OLIVA, ALEXANDRE JOSEPH (*French*). Contemporary Sculptor, born at Saillagrousse (Pyrénées-Orientales) in 1823; pupil of J. B. Delestre; died in Paris, 1890. By him is a large uniface Portrait-medallion representing Mr. de Béhague (the father of M^me^ la Comtesse R. de Béarn), signed: **OLIVA** 1877 (diam. about 200 mill.) (communicated by M. Florange), and various others.

Oliva was a Knight of the Legion of Honour, and obtained awards several times between 1852 and 1863.

For 40 years he exhibited regularly every year at the Salon, and produced chiefly busts and statues of official personages (Napoleon III., the Empress Eugénie, the Marshals, Admirals, &c., of the Empire). He also collaborated in the decoration of the Opera.

BIBLIOGRAPHY. — *Information kindly supplied by M. Florange.*

OLIVER, ISAAC (*Brit.*). Miniature Painter, probably of French origin, who flourished in London, towards the end of Queen Elizabeth's reign, and died in September 1617. He was a pupil of Nicholas Hilliard, whom he excelled in the painting of the face and hands. Like his master he also did line-engraving, and it is possible that he may even have had some connection with the preparing of the designs for the later coinage of Queen Elizabeth. Horace Walpole, *Catalogue of Royal and Noble Authors*, 1^st^ ed., I, 126, describing a fragment of one of the gold coins of this Queen, says: " Vertue, the engraver, had a pocket-book of Isaac Oliver, in which the latter had made a memorandum that the Queen would not let him give any shade to her features, telling him, ' that shade was an accident, and not naturally existing in the face'. Her portraits are generally without shadow " (*Vide* **MARTIN**, Vol. III).

There are a large number of Oliver's miniatures in existence, one of the finest being the group of the three sons of the second Viscount Montagu, with their servant, which he painted in 1598, and which belongs to the Marquis of Exeter.

Simon Passe executed a Portrait-plaque of Queen Elizabeth, after a miniature by Isaac Oliver (*Vide* **PASSE** *infra*).

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OLIVET, GEORG SATNY VON (*Bohem.*). Provisional Mint-master-general for Bohemia, 1590–1596, in conjunction with Tobias Schaffer, and Nikolaus Wodniansky.

OLIVIER, ALEXANDRE (*French*). Son of Aubin Olivier, born in 1527, died in Paris, 27. December 1607. He married the daughter of Claude de Héry, with whom he probably learned engraving. In 1568 he was appointed Die-cutter at the Monnaie des Etuves. On his father's resignation of office in 1581, he became "Maître ouvrier, Garde et Conducteur des engins de la Monnaie du Moulin". In 1882 he applied for the post of Engraver-general of the French coins.

The lawsuit which Alexandre Olivier fought with Philippe I Danfrie in 1601 established the fact that the former was a talented Engraver, and we learn from it that since 1550 he and his father had produced most of the official medals commemorating the Coronations, Accessions to the crown, Royal marriages, Births, and other important events, for which they owned the exclusive privilege. Alexandre Olivier was aided at the Mint by other engravers, and one of his sons, and it is therefore impossible to know which of the coins and jetons, issued between 1568 and 1607, are really by him.

Mazerolle describes the following medals and jetons by this artist: 1571. Charles IX.'s arrival in Paris; ℞. ADVENTVS LVT (Armand, III, p. 286-287, L.); — 1572. Marriage of Henri III. of Navarre, with Marguerite of Valois, a medalet (*illustrated*); — Another;



Marriage Medalet of Henry III of Navarre, 1572.

℞. ÆTERNA . QVÆ . MVNDA. Female figure holding serpent, a medalet; — Commemorative medal of the Massacre of St. Bartholomew (*illustrated*); — Another, with bust of Charles IX. on obv.; — Another; obv. Bust of Charles IX. to r.; ℞. NE . FERRVM . TEMNAT . SIMVL . IGNIB^{S} . OBSTO. Hercules and the Lernaean Hydra; — Another; obv. similar; ℞. MAIOR . ERIT . HERCVLE. Minerva. These medals were struck by order of Nicolas Favier, général des Monnaies, and they could be procured from Aubin Olivier's workshop; — 1573. Charles IX. and Henry, King of Poland (*illustrated*); — 1601. Medal of the State Council; obv. NIL . NISI . CONSILIO. Arms;

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℞. OPPORTVNIVS. Hercules and Centauress at his feet. JETONS. Conseil privé (1569, 1570 (2), 1571, 1572, 1573, 1574 (2), 1575 (2), 1576 (2); — Cour des Monnaies, 1576; — Conseil privé, 1577 (2); — Cour des Monnaies, 1577; — Conseil privé, 1578; — Cour des Monnaies, 1578; — Conseil privé, 1579; —



St. Bartholomew Massacre, 1572.

Cour des Monnaies, 1579; — Ville de Paris, 1579; — Conseil privé, 1580, 1581, 1582; — Cour des Monnaies, 1580, 1581, 1583; — Ville de Rouen, 1581; — P. Brulon, second President of the Parliament of Brittany, 1583; — Cour des Monnaies,



Charles IX. and Henry, King of Poland.

1583, 1587; — Conseil privé, 1583, 1584 (2), 1585, 1586, 1587, 1588 (2); — Conseil d'Etat, 1589 (2), 1594, 1595, 1596, 1597 (2), 1598 (2), 1599, 1600, 1601 (3), 1603 (2), 1604, 1605, 1606, 1607 (2); — Jeton offered by the King to Sully, 1603; — Ville de Paris, 1603.

Alexandre Olivier was also entrusted with the execution of official and other Seals for the city of Paris and private individuals.

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On 16. January 1588 the Cour des Monnaies forbade Olivier, as well as any other engraver, to cut dies for the Batz, Half Batz, Kreutzer, Half, Quarter, and Eight Kreutzer, which Marie de Bourbon, duchess of Longueville, countess of Neuchâtel, wished to have struck at the Paris Mill, with the arms of her son, Henry of Orleans-Longueville, for the county of Neuchâtel.

During the *Ligue*, Alexandre Olivier embraced the party of the Guises, and issued a considerable quantity of Doubles and Deniers for Charles X. in 1590. On the return of Henry IV. to Paris he was confirmed in his office, in preference to Philippe I. Danfrie.

"Alexandre Olivier", says Mazerolle, "est un médailleur estimable, mais d'un talent ne sortant pas de l'ordinaire; il est surtout habile comme graveur de jetons; on peut même dire que leur petit module lui a permis d'exceller".

BIBLIOGRAPHY. — N. Rondot and H. de La Tour, *op. cit.* — Mazerolle, *op. cit.* — A. Barre, *Graveurs généraux*, &c.

OLIVIER, AUBIN (*French*). Line-Engraver and Mechanician, born at Roissy (Ile-de-France). He flourished between 1550 and 1581, the year of his death.

About 1550, Charles de Marillac, French ambassador at Augsburg, accredited to Charles V.'s court, described to his government the invention made by a German goldsmith, known under the name of "Knight of the Holy Sepulchre" (but really Marx Schwab of Augsburg, who resided near the Chapel of the Holy Sepulchre, hence his surname) of a new process for the striking of coins. Henry II. sent to Augsburg his ambassador's brother, Guillaume de Marillac, comptroller-general of finance, and François Guilhem, Master of the Mint of Lyons to study on the spot the new machinery, consisting in: 1. Rolling mills; 2. Draw plates; 3. Cutting-out presses; and 4. Coining presses. Marillac then requested the constable of Montmorency to send him a clever mechanician capable of copying or constructing similar machines, and Aubin Olivier was selected as "a good and excellent workman in iron".

The experience acquired by Olivier during his stay in Germany made him fit for the appointment which he received on 31. January 1551 of "Maistre ouvrier, garde et conducteur des engins de la monnaie du Moulin à Paris". Three years later, 11. February 1554 (1555) he was confirmed in the office of "Maistre et conducteur des engins de la monnoye des Etuves". The King conceded to him the privilege of "graver, fabricquer et monnoyer toutes sortes de pièces courantes, piedz fortz, médailles antiques et modernes, jettons et autres pièces de plaisir"...

Aubin Olivier was entrusted with an order for jetons in 1559. In 1572 he received 45 livres for fifteen specimens of the medal

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struck in memory of the St. Bartholomew massacre, which were to be distributed to the provost of merchants and municipal magistrates. Mazerolle suggests, with reason, that this medal was probably engraved by his son, Alexandre Olivier. There is nothing to prove that Aubin Olivier ever cut dies himself for coins and medals. We find, on the contrary, that he employed other Engravers to do this work for him, and a document of 1568 says: "Il a *faict* faire les portraictz, fers et tenailles pour les Jetons du Conseil privé".

Aubin Olivier improved the machinery he brought into use at Paris by the invention of the *virole brisée* (split collar), by means of which the edges of coins could be milled or engraved. However, under Henry III., in 1585, it was decided to return to the primitive process of coining with the hammer, on account of the expenses connected with Olivier's tools. Only special pieces, such as Jetons, Medals, and *Pièces de plaisir* continued to be struck at the *Monnaie au moulin*. In vain did Nicholas Briot, during the reign of Henry IV., endeavour to rehabilitate the *Mill* for the coinage of currency. His pleadings met with no answer, and, discouraged, he came over to England where he was more successful.

Aubin Olivier was a clever Line-engraver. By him are the sixty wood-engravings which adorn the *Livre de perspective* of his brother-in-law, Jean Cousin.

In 1579, he was appointed a Moneyer, and he is sometimes styled: "Monéieur du Roy nostre sire". He was buried at Paris, 10. April 1581.

There is a portrait of him, by Léonard Gaultier, dated 1581.

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OLIVIER, AUBIN II (*French*). Mint-engraver at Paris, and brother of Gilbert Olivier, on the death of whom, in 1608, he was appointed "Maître ouvrier, garde et conducteur des engins" of the "Monnaie au moulin". He however never took up his office, to which Pierre Regnier was committed.

Bibliography. — N. Rondot & H. de La Tour, *op. cit.*

OLIVIER, BAPTISTE (*French*). "Conducteur" and Warden of the "Monnaie au moulin", in conjunction with his brother, Alexandre Olivier, after 1581. *Vide* **JEAN BAPTISTE OLIVIER.**

OLIVIER, FRANÇOIS (*French*). Mint-master at Angers, 2. January 1604 to 8. January 1605.

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OLIVIER, GILBERT (*French*). Medallist; son of Alexandre Olivier and Marguerite de Héry. He died in 1608, after a few months' tenure of office as "Maître garde et conducteur des engins de la monnaie du moulin de Paris". There is a record of a payment made to him in 1608 of 27 livres for Piedforts, which are probably the well-known Piedforts, dated 1607, and described in Hoffmann, *Monnaies royales de France*, p. 144 sqq. Pl. LXXIX et sqq.: Henry IV., Ⱥ. Piedfort Ecu d'or (2 var.); — Piedfort Half Ecu d'or (2 var.); — Ⱥ. Piedfort Quarter Ecu; — Piedfort Eighth of Ecu; — Piedfort Franc; — Piedfort Half Franc; — Piedfort Quarter Ecu, &c.

By him are also jetons of 1608 for the Conseil d'Etat, and city of Paris.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Mazerolle, *op. cit.*

OLIVIER D'ASSENOY, G. LAURENT (*French*). Director of the Mint at Nantes, from 1825 to 1837; privy mark, an olive-branch.

OLIVIER, JEAN (*French*). Mint-engraver at Valenciennes, *circ.* 1422.

OLIVIER, JEAN BAPTISTE (*French*). Son of Aubin Olivier; Engraver at Paris; Warden and "Conducteur des engins" of the Monnaie des Étuves, 1568. *Vide* **BAPTISTE OLIVIER.**

OLIVIER, PETITJEAN (*French*). Contemporary Sculptor and Metal worker, born and residing at Paris. At the Salon of 1891 he exhibited a silver Plaque, in *repoussé* work, depicting a subject after Boucher.

OLIVIER, PIERRE (*French*). Mint-master at Angers, 1594-1595.

OLIVIER, PIERRE II (*French*). Son of the preceding; Mint-master at Angers, in conjunction with his brother François, in 1597; alone, until 17. November 1604.

OLIVIER, RENÉ (*French*). Son of Alexandre Olivier and Marguerite de Héry; Engraver at the "Monnaie des Étuves", Paris, *circ.* 1607 — † 1628. He was appointed "Maître ouvrier, garde et conducteur des engins de la monnaie du moulin", after the death of his brother Gilbert. In conjunction with Pierre Regnier, he signed in 1624 a petition to the State Council in opposition to Nicholas Briot. He was assassinated in Paris, 18. November 1628.

Mazerolle suggests the attribution to this Engraver of the following Medals and Jetons: Cardinal Richelieu, 1627; — Jean François de Gondy, 1626, first Archbishop of Paris in 1622; — Jeton of the Conseil d'État, 1627; Ɍ. TERRAM. PERLVSTRAT. ET. VNDAS. Lighthouse; — Jeton of the City of Paris, 1627.

BIBLIOGRAPHY. — Rondot, *op. cit.* — Mazerolle, *op. cit.*

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OLIVIER surname of **ROBERT MOLINET** (*French*). Appointed Mint-engraver at Montpellier, 2. December 1598 ; resigned in 1598.

OLIVIERI (*Ital.*). Contemporary Die-sinker of Naples, whose full signature occurs on a Prize Medal of the Philanthropic Musical Institute Giambattista Pergolesi of Naples, 1874.

OLIVIERO, PIETRO PAOLO (*Ital.*). Sculptor and Architect of Rome, born in 1551; died in 1599. Perhaps the *Magister Olivier*, mentioned in the Papal Mint accounts, 1484-1486, as having supplied Decorations (*margaritis*) and other articles of engraved work.

BIBLIOGRAPHY. — E. Müntz, *Les Arts à la Cour des Papes*, &c.

OLNHAUSEN, JOHANN HEINRICH VON (*Germ.*). Mint-master at Pfedelbach, 1623, in the service of the House of Hohenlohe.

OLRYET, FLORENTIN (*French*). Goldsmith, and Mint-engraver at Nancy, from about 1514 to 1561. He worked for three successive Dukes of Lorraine ; Anthony, Francis I., and Charles III. The first mention of his name in Mint documents occurs under date 1514/15, where it is recorded that he cut the dies fot the first gold Florin of Lorraine.

B. Fillon, in his Catalogue of the Rousseau Collection, 1860, ascribed the large Portrait-thaler of Anthony (Saulcy, pl. xvi, fig.2), Teston (Saulcy, pl. xvi, fig. 3), Half Teston, &c. to the engraver Simon de Bar, who was in the Duke's service between 1515 and 1526, but from Mint records, Lepage has ascertained that these coins, and other issues, were the work of Florentin Olryet, who was the only official Mint-engraver after 1515.



Half Teston of Anthony, Duke of Lorraine.

The currency of the short reign of Francis I. (1544-1545), and in particular the two Testons of 1544 and 1545, and that of the first fifteen years of Charles III. (1545-1560) must in all probability have been engraved by the same artist, who was pensioned off in 1560 with a yearly allowance of 100 francs. In the accounts of the Treasurer-general for 1563-64, we find: A Florentin, *jadis* tailleur en la Monnoye, la somme de cent francs pour sa pension.

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He also engraved official and private Seals.

Olryet's name is spelt in various ways: Fleurantin Eulriet, Florent Olryet, Olriet, &c.

BIBLIOGRAPHY. — N. Rondot & H. de la Tour, *op. cit.* — Lepage, *Notes et Documents sur les graveurs de Monnaies et Médailles des ducs de Lorraine*, Nancy, 1875.

OLYMPIOS (*Greek*). Gem-engraver of the second half of the fourth century B.C. A carnelian intaglio, in the Berlin Museum, representing Eros bending his bow, bears this artist's full signature, **ΟΛΥΜΠΙΟΣ**. Furtwängler compares the remarkable type of this gem with the archers on a cup of Duris, and the figure ot Ulysses on a vase of the Berlin Museum, which apparently reproduces a pictorial composition of Polygnotos. This intaglio came from Athens.

Prof. Furtwängler remarks: " Obwohl dieser Künstler, wenn wir die warhrscheinliche Identität des Münzstempel-und des Gemmenschneiders annehmen, nach der Neubegründung des Arkadischen Bundes in Arkadien arbeitete, so war er wohl, sowenig wie die anderen damals für Arkadien arbeitenden Künstler, von da gebürtig. Sein Stil ist dem des Praxiteles sehr verwandt; also war er ein mit dem Strome gehender Künstler, und zwar, wie seine Werke lehren, kein ganz geringer".

BIBLIOGRAPHY. — Babelon, *op. cit.* —Furtwängler, *Beschreibung der geschnittenen Steine im Antiquarium*, Berlin, 1896. — Ibid., *Antike Gemmen*, 1903.

OLYMPIOS (*Greek*). Coin-engraver in Arcadia, during the first half of the fourth century B.C. The inscription **ΟΛΥ** or **ΟΛΥΜ** occurs on Arcadian Staters, bearing as ℞. type a figure of Pan seated on a rock.

MEGALOPOLIS (Arcadia).

Æ. Stater (*Circ.* B. C. 370-350). Obv. Laureated head of Zeus, to l.



Arcadian Stater (Circ. B. C. 370-350).

℞. Æ (mon.)Figure of Pan, horned, to l., head facing, seated on a rock which he covers with his chlamys, and inscribed **ΟΛΥ**; he holds in his r. hand the lagobolon; beneath, on the rock, syrinx.

Weight: 11,75 grammes.

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B.M.Cat., *Peloponnesus*, p. 173, n° 48; Pl. XXXII, 1°.
Photiades Pacha Sale Catalogue, Pl. VI, 1154.
Montagu Sale Cat., Pl. VI, 418.
P. Gardner, *Types of Greek Coins*, Pl. VIII, 32.
Dr R. Weil, *Zeits. für Num.*, 1882, Pl. II, n° 4.
Imhoof, *Zeits. für Num.*, III, 289.
Von Sallet, *Zeits. für Num.*, II, 139.
Salinas, *Sul tipo di tetradrammi di Segesta*, Pl. II, 9 var.

On another variety, the signature **OΛYM** is read.

B.M.Cat., *loc. cit.*, p. 173,n° 49.
Bibliothèque nationale, Paris.
Salinas, *Sul tipo*, &c., Pl. II, 9.
Macdonald, *Hunter Catalogue*, Pl. XXXIX, 17.

At first sight, the inscription **OΛY** or **OΛYM** appears to designate the Olympian mount; but the presence, on other specimens, of the signature, **XAPI**, at the same place on the coin, raises all doubt as to its certain attribution.

Furtwängler (*Antike Gemmen*, 1900) is of opinion that the gem signed: **OΛYMΠIOΣ** is by the same artist who engraved the coins. "Aus der ersten Hälfte des vierten Jahrhunderts haben wir im Beispiel wahrscheinlicher Identität eines Münzstempel- und Steinschneiders in der Person des Olympios, von dem der herrliche Stein, Tafel XIV, 8 herrührt und dem sehr wahrscheinlich auch die mit Ὀλυμ oder Ὀλυ signierten prachtvollen arkadischen Bundesmünzen mit dem sitzenden Pan gehören. Damals, nach 370, wurde Arkadien für die Attische Kunst erobert; auch Olympios war gewiss ein Vertreter attischer Kunst in Arkadien" (*Jahrb. d. Inst.*, III, 1888, p. 121).

OMEIS, MARTIN HEINRICH (*Germ.*). Medallist, Seal-, and Coin-engraver, born at Nuremberg in 1650, died at Dresden in 1703. He learned the art of die-sinking with Ernst Caspar Dürr, by whom he was first employed at the Dresden mint. Previous to 22. June 1671, he had been authorised to execute a Pattern coin for the Mint authorities' approval, and on 31. July 1671, he was duly appointed Assistant-engraver with a yearly income of 124 Gulden. A contemporary document states that Dürr's speciality was engraving on copper, and Omeis was employed in engraving coats-of-arms.

Omeis, whose name also occurs as **OHMEISS**, worked in conjunction with Dürr until at least 1680, as we find their joint signatures: **D. O.** on the following medals: Large "Klippe Medal" (65 × 90 mill.) commemorating the Success of the Electress Magdalena Sibylla at the Bird Shooting Contest at Dresden, 1676 (Æ and Æ); — Completion of the Dresden Castle Tower, and Gift of a

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new peal of Bells, 1676; — Pacific dispositions of John George II. and Conclusion of a treaty between various Saxon States and the Elector of Mayence, and the Bishops of Bamberg and Würzburg, 1677; — Oval medal of the hereditary Prince-elector, later John George III., 1678; — Completion of Weissenfels Castle, with bust of Duke Augustus, administrator of the Chapter of Magdeburg, 1679; — John George II. elected a Knight of the Garter, 1679, &c.

The medals engraved by Omeis alone are usually signed : **O**; — **O**.*f*.; — **M.H.O.**; — **MHO** in monogram; — **M.O.** — *M.H.O* &c. Among them I may mention : Marriage Medal, 1676 (by Dürr and Omeis), Dresden; — Oval Portrait-medal of John George II. of Saxony, on the Treaty of Dresden, 1677; — John George III., oval Portrait-medal, undated; — Another, Portrait-medal; R/. VEXILLVM MEVM, &c. Altar; — Memorial Medal of the Electress Magdalena Sibylla (II), 1687; — Memorial Medal of Ludwig, fifth son of the Great Elector, 1687; — Portrait-medal of John George III., on his and his sons' journey to the Siege of Mayence, 1689; — John George III., 1690; Mining works of Freiberg, " St. Annastollen"; — Memorial Medal of John George III., 1691; — John George IV. elected a Knight of the Garter, 1693 (signed : **O**.*f*.); — Birth of Frederick Augustus (I); Obv. Bust of the Electress Christiane Eberhardine, 1696 (signed : **M.H.O.** on truncation); — Coronation of King Augustus II. of Poland, 1697 (signed: *M.H.O.*); — Portrait-medal of Wittekind (in glass and brass), 1699; — Recapture of the Fortress of Kamieniec, 1699; — Augustus II. receives the Order of the Elephant, 1702, &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Erbstein, *Engelhardt Catalogue.* — Schlickeysen-Pallmann, *op. cit.* — Ad. Hess Nachf., *Reimmann Sale Catalogue.* — Kirmis, *op. cit.* — Menadier, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

OMERITZ (*Germ.*). Moneyer of Duke Bogislaus II. (967-969) at Prague. His name occurs in various readings on Pennies of the English type with the Hand of Providence.

BIBLIOGRAPHY. — *Zeitschrift für Numismatik*, 1887, 153.

ONATAS (*Greek*). Gem-engraver of the fourth century B. C. His signature occurs on a Scaraboid in the British Museum, described thus in Murray and Smith's Catalogue (n° 1161): Victory, standing to r., adjusting a trophy; drapery hangs loosely on lower limbs; beside trophy, a spear, barbed at each end; attached to the spear is a waving scroll, inscribed : **ONATA**, the name of the sculptor Onatas? Chalcedony. It is reproduced in King, *Antique Gems*, 1872, II, pl. 26, fig. 8. Ex. Castellani Collection.

Prof. Furtwängler describes this gem: " Ein Prachtstück des

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vierten Jahrhundert... Unverkennbar ist eine grosse Verwandtschaft der Gemme mit der des Olympios... Nach meiner Uberzeugung ist



Victory adjusting a trophy.

nicht der leiseste Zweifel berechtigt und ist das Stück eine der köstlichsten jener ganz wenigen Perlen, welche uns die Steinschneidekunst des vierten Jahrhunderts hinterlassen hat " (*Jahrbuch*, 1888, p. 206).

ONESAS (*Greek*). Gem-engraver of the fourth century B.C. His signature occurs on two gems in the Florence Museum : Muse leaning against cippus and tuning her lyre; yellow antique paste, 26 × 19 mill., already described by Agostini, 1657-1659. The authenticity of this paste is beyond question; it was probably copied from an original which is now lost. Furtwängler points out the general resemblance of the type with the Venus Genetrix of Alkamenes. A copy of this gem, signed Allion, is modern (B. M.



Muse, paste by Onesas.
(enlarged).

Cat., Pl. G, 747), and there are numerous other imitations. "Die anmutig schöne und einfache Composition erinnert ebenso wie die

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leichte duftige Behandlung an die Weise des vierten Jahrhunderts, die Onesas sich, wie es manche andere Künstler der hellenistischen Zeit thaten, zum Vorbilde genommen zu haben scheint" (*Jahrbuch*, &c. 1888, p. 213).



Bust of Hercules, Carnelian by Onesas
(enlarged reproduction).

The other gem is a carnelian, representing the laureated bust of Hercules ; it is signed: **ONHCAC**. Size : 23 × 17 mill. Koehler and Brunn have doubted its authenticity, which Furtwängler defends with reason. The work is admirable. A poor copy by Costanzi (?) exists at The Hague museum. Prof. Furtwängler remarks: "Die Arbeit ist vorzüglich, scharf und doch lebendig und frisch. Besonders schön sind der volle Mund, die Haare und das Fell gearbeitet. An ihrer Aechtheit kann nach meiner Ansicht nicht gezweifelt werden. — Dagegen hat der Kopf zahlreiche moderne Nachbildungen hervorgerufen".

This artist's signature occurs on other gems, which are all doubtful : Athena standing to l., looking at helmet ; sard, fragment (signed: **ONЄCAC CΠO**. Payne Knight coll^{n}., now Brit. Museum); — Head of Apollo, sard ; — Drunken Bacchus (Lippert); — Ulysses carrying his helmet, sard (Thoms); — Head of Ariadne (Poniatowski); — Venus animating her statue made by Pygmalion (Poniatowski).

Bibliography — Babelon, *op. cit.* — Reinach, *Pierres gravées*, Paris, 1895. — Furtwängler, *Gemmen mit Künstlerinschriften*, 1888. — Ibid., *Antike Gemmen*, 1903. — Brunn, *op. cit.* — King, *op. cit.* — Id., *Handbook*, &c. — Raspe, *Tassie Gems*, 1791. — *Poniatowsky Gems*.

ONESIMUS. A fictitious signature on two modern gems, published by Millin ; one representing Jupiter, carnelian (**ONHCIMOC**), and the other, Minerva helmeted, carnelian (**ONHΣIMOΣ**). A certain J. J. Dubois, assistant keeper at the Louvre, appears to have supplied

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to Millin the drawings of the two gems, *Pierres gravées inédites*, nos 2 and 58, which really were of his own invention. King states that the authenticity of the first is uncertain, but that the second is undoubtedly modern.

At the Burlington Fine Arts Club Exhibition of Greek Art, 1903, an intaglio in pale greyish-yellow translucent serpentine was exhibited by Mr. E. P. Warren, representing a Bearded Satyr dancing and playing the lyre, in profile to l., with an inscription almost illegible, but reading perhaps: **ΟΝΕΣΙΜΟΣ.**

BIBLIOGRAPHY. — King, *op. cit.* — S. Reinach, *Pierres gravées*, p. 129. — Brunn, *Geschichte der Künstler*, t. II, p. 572. — Raoul Rochette, *Lettre à M. Schorn*, p. 146.

ONO (*Bohem*). Moneyer, or Mint-master at Prague, under Duke Bogislaus III., 999-1004. His name occurs in various forms on Pennies of that period.

BIBLIOGRAPHY. — *Zeitschrift für Numismatik*, 1887, p. 247.

ONGHENA, CHARLES (*Belg.*). Goldsmith, Sculptor, Line-and Copper-plate Engraver, born at Ghent, 6. June 1806, died 16. December 1886. In 1822, he executed his first medallion, a head of Ceres, after a drawing by F. Braemt; two years later he produced a fine bust of Napoleon I.

His work is very varied. He engraved over a thousand copper-plates, especially reproductions of pictures, works of art, coins and medals.

By him are engraved medallic Portraits of: Dr P. J. van Baveghem, Brussels; — Dr J. B. van Helmont, Brussels; — Dr J. B. L. van Lokeren, Ghent; —Dr J. Palfyn, Ghent; — Dr H. J. Rega, Louvain; — Dr A. van der Spiegel, Brussels; — Dr F. E. Verbeeck, Ghent; — Dr P. Verheyen, Louvain; — Dr J. B. Vervier, Ghent; — Dr P. E. Wauters, Louvain, &c. These portraits are unsigned, and have been brought to my notice by Dr H. R. Storer.

Onghena contributed many of the plates to the work published under the auspices of the Royal Belgian Numismatic Society, *Médailles historiques de Belgique*, 1869-1890.

BIBLIOGRAPHY. — *Biographie nationale de Belgique.* — Nagler, *op. cit.*

ONO, N. (*Jap.*). Director of the Mint at Osaka, November 1881.

ONSLOW, A. P. (*Brit.*). Mint-master at Madras, from December 1830 to April 1831, and again from August to October 1832.

OOLING (*Amer.*). United States Engraver, who was working, *circ.* 1856.

OOMS, CASPAR (*Dutch*). Mint-master at Groningen, 1673 (?)-1681. Numerous Pattern pieces issued under him are described in the Stephanik Sale Catalogue, 1905, lots 3657-3666.

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OPITZ, F. (*Austr.*). Contemporary Sculptor, by whom I have noticed a medal commemorating the Discovery of the Teplitz Wells, one specimen of which was in the late Dr Brettauer's collection.

OPPENHEIM, HEINRICH (*Germ.*). Contemporary Engraver of seals, coats-of-arms, and occasionally medals, residing at Frankfort-on-Mein. I have noticed his signature on the following medals: Visit of William I, to Frankfort-on-Mein, 1877; — Foundation of the Frankfort Lodge, 1888; — 150th Anniversary of Goethe's birth, 1899, &c.

OPPENHEIMER, DANIEL (*Germ.*). Mint-master at Oettingen, *circ.* 1675.

OPPERMANN (*Germ.*). Designer of a Prize Medal of the Düsseldorf Exhibition of 1852, which was engraved by J. Wiener.

OPPERMANN, CLAUS (*Germ.*). A native of Goslar; Mint-master at Bayreuth, 1620-1623; also at Gehren, and Hohnstein, 1620.

OPPERMANN, HEINRICH (*Germ.*). Mint-master at Hof, 1621.

OPPERSDORF, WILHELM VON (*Bohem*). Mint-master-general for Bohemia, 1579-1587.

ÖRBER. *Vide* **OERBER** *supra.*

ORCHARD, ROBERT (*Brit.*), Issuer of Tokens, who was residing



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in London, towards the end of the eighteenth century and early part of the nineteenth.

Mr. A. W. Waters has published in the *Numismatic Circular*, Vol. XV, p. 9728, the portrait of Orchard reproduced above.

No engraver's or publisher's name occurs upon the plate; the coin shown at the bottom is his Farthing, (as Atkins, page 143, no. 763). The inscription reads ORCHARD No. 34 GREEK STREET, CORNER OF CHURCH STREET, SOHO, LONDON, GROCER &c. This is printed from the top portion of the second of the set of three plates published by Orchard illustrating the tokens he issued.

Orchard's unique "Smithfield Token (*illustrated*), engraved by James, is interesting as it gives its issuer's portrait.



Smithfield Token.

ORDTO (*Germ.*). Moneyer at Worms, *circ.* 1271.

OREGON EXCHANGE CO (*Amer.*). Issuers of private currency, at Oregon, in 1847, consisting of 5 and 10 Dollar pieces; obv. K.M.T.A.W.R.C.S. Beaver; beneath, T.O. | 1849 between two palm-branches. Rℒ. OREGON EXCHANGE COMPANY. In the field: 130 C. | NATIVE | GOLD. | 5 D.

OREL, CORNELIUS VON (*Germ.*). Mint-master at Bacherach, Bavaria, 1437.

OREWELL, JOHN (*Brit.*). Goldsmith of London, and Engraver at the Royal Mint, *anni* 10-19 of Henry VI., 1432-1441. Some of the following coins of the early issues of that reign were probably engraved by Orewell: *AV.* Noble, Half, and Quarter Noble; — *AR.* Groats, Half Groats, Pennies, Halfpennies, and Farthings.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *Gilda Aurifabrorum.*

O'REYLEY (*Brit.*). Clipped and counterfeited coins in Ireland, *circ.* 1447.

ORIO, ANGELO (*Ital.*). Mint-inspector at Venice, 1785. His initials occur on coins.

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ORIO, VINCENZO (*Ital.*). Venetian Governor at Lesina in Dalmatia, 1549. His initials occur on coins.

ORFELIN. *Vide* **ORPHELIN**.

ORFINI. *Vide* **ORSINI**.

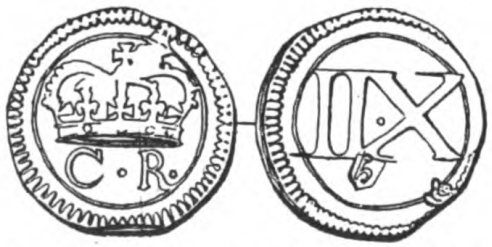
ORLANDI, GUIDO (*Ital.*). Forger of coins, of Mantua. While in prison at Mantua, 1848, he was entrusted with the cutting of the dies for the obsidional currency issued by General Count Gorzkowski, which consisted of 4000 Gulden, 8000 Zwanziger, and a few hundred Groschen. These coins, which exhibit superficial and rough work, resemble forgeries.

BIBLIOGRAPHY. — *Num. Zeitschrift*, 1874/75, p. 274 sqq. — H. Cubasch, *Die Münzen unter der Regierung des Kaisers Franz Joseph I.*, Mitth. des Klubs, 1895, p. 31.

ORLANDINI (*Ital.*). Engraver of a Medal of Merit to Saverio Agassiz, of the Roman Railways, 1881.

ORLÉANS, PHILIPPE D' (*French*). Mint-engraver at Limoges, 1424.

ORMONDE, JAMES Marquis, then Duke of (*Brit.*) Viceroy of Ireland, appointed in November 1643. He issued a series of coins, which received the name of "Ormonde Money". "It was ordered by a letter of Charles I. of the 25th May, 1643, addressed to the Lords Justices, and was made current by proclamation at Dublin on the 8th July following". The letter of the King directs that "the plate should be melted down and coined into five shillings, half-



"Ormonde" Shilling, 1643 (bearing a hall-mark).

crowns, twelvepences and sixpences or any less values, and to be stamped on one side with the letters C R with a crown above, and on the other side the value of the said several pieces respectively".

The "Ormonde" coinage comprises: Crowns; — Half-Crowns; — Shillings; — Sixpences; — Fourpences; — Threepences; — and Twopences. Ruding reproduces a Penny (Pl. XXVII, n° 15), but no genuine specimen is known. A Shilling bearing a hall-mark (*illustrated*) was sold for £ 18 at the Murdoch Sale (December 1904, lot 53).

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The so-called "Rebel" money was imitated from the "Ormonde" coinage.

BIBLIOGRAPHY. — Ruding, *op. cit.* — H. A. Grueber, *Handbook*, &c.

ORMSBY, J. S. (*Amer.*). Issuer of a Californian 10 Dollar piece (*circ.* 1849), bearing only an inscription within 31 stars, and the signature: **J.S.O.**

ORPHELIN, GILBERT D'ARMAND L' (*French*). Mint-engraver at Vimy, 1675.

ORPHELIN or **ORFELIN**, surname of **JEAN D'ARMAND** (*Vide* Vol. I, p. 336, *N. E.* p. 509). Engraver-in-ordinary to the dowager Queen, Marie de Médicis; appointed Engraver-general of the French coins in 1630, on his purchase of the office from Nicolas Briot. He resigned in May 1646 in favour of Jean Warin, and died on 6. December 1669.

Jean d'Armand distinguished himself also as a Medallist. Among his productions are: Anne of Austria, 1642; medal commemorating the foundation of the Priory of Nanterre; — Another (1642), signed: **LORFELIN. F.** (*illustrated*); — Another, dated 1642, without



Anne of Austria, 1642.

signature; — Marie de Médicis, 1644; — César, duc de Vendôme, admiral, 1650 (signed: **LORFELIN F.**); — Representation of a tragedy before the Consulate at Lyons, 1667; Rℒ. Eternity seated on globe; — Dies for coins of Christina of Sweden, 1648; — Seal of the Royal Academy of Painting and Sculpture, 1658; — and Dies for the French coinage of Louis XIII. between 1630 and 1646, although Jean Warin seems to have been employed to cut these from 1628, from models supplied by Guillaume Dupré.

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Although very inferior to Guillaume Dupré, says Mazerolle, Jean Darmand was nevertheless a talented Engraver.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — N. Rondot, *op. cit.*

ORR, MAJOR C. A. (*Brit.*). Mint-master at Madras from June 1859 to November 1860, and again from November 1860 to June 1864.

ORROK, DE SILLEBAWBY, ALEXANDER (*Brit.*). Master Moneyer at Edinburgh, under James V., 1538-1545. He issued a series of billon coins, known as Bawbees, and Half Bawbees (Placks, and Half Placks) : Obv. + IACOBVS.D.G.REX SCOTORVM. Crowned thistle dividing 15; Rv. OPPIDVM .·. EDINBVRGI. St. Andrew's cross. Cochran-Patrick places the issue of these coins as late as 1542. The name is derived from *bas billon* and not from *Sillebawby*. The current value of the Bawbee was 1 ½ d. There are several varieties. The name of the Engraver of these pieces is not known.



Bawbee of James V. of Scotland.

BIBLIOGRAPHY. — Burns, *op. cit.* — Cochran-Patrick, *op. cit.* — Grueber *Handbook*, &c.

ORSHAGEN, JAN VAN (*Dutch*). Mint-engraver at Malines, 1464-1465, later at Louvain, from June 1466 to 30. April 1471. He died from the plague in that same year. Previous to 1464, he had already been employed to cut dies for the currency of Brabant. At Malines he engraved various patterns for the new gold coin of Philip the Good, the ' Florin de Bourgogne ', and at Louvain, for Charles the Bold : AV. Florin de Bourgogne; — AR. 4, 2, 1 ½ and ¼ Gros; — Black money, 1, 2 and 4 Mites of Brabant; — also various Jetons of the Chambre des Comptes of Brabant.

BIBLIOGRAPHY. — A. de Witte, *Histoire monétaire*, &c. — A. Pinchart, *loc. cit.*

ORSINI, EMILIANO (*Ital.*). Mint-engraver at Fuligno, *circ.* 1460-1487 and later. A payment was made in 1487 for dies supplied by him and Pietro Paolo Romano. Cinagli states, on Zanetti's authority, that he engraved the following coins which were struck at Fuligno: Pope Paul II. (1464-1471). Quattro Zecchini; Rv. + MODICE.FIDEI.QVARE.DVBITASTI + D.ADIVVANOS (2 var.); — Due Zecchini (3 var.) ; — Zecchino (2 var.); and Silver currency; also

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the Fuligno coins of Sixtus IV. (1471-1484), and Innocent VIII. (1484-1492).



Double Zecchino of Paul II., by Orsini.

A Double Zecchino of Paul II. (Cinagli, n° 5) was sold at the Gnecchi Sale (Catalogue, III, 1902, lot 4430, *illustrated*) for 400 Marks, and is now in King Victor Emmanuel III'.s collection.

In 1484 the artist is mentioned as having cut seals for Papal bulls, for which he received 100 Ducats.

BIBLIOGRAPHY. — E. Müntz, *Les Arts à la Cour des Papes.* — *Revue numismatique*, 1884, p. 224. — Cinagli, *op. cit.* — *Gnecchi Sale Catalogue*, 1902.

ORTENSI, FRANCESCO DI GIROLAMO or **FRANCESCO DAL PRATO** (*q. v.*). (*Ital.*). Medallist, Painter, Sculptor, and Goldsmith, of Florence, born in 1512, died on 13. October 1562. He was a son of Girolamo d'Andrea degli Ortensi, surnamed " dal Prato ". because he lived on the " Prato d'Ognissanti " at Florence. Vasari



Clement VII's imprisonment in Castel Sant' Angelo.

praises the various works executed by Francesco for the Duke Alexander, among them a damascened armour and various medals. Two of these medals were especially celebrated; one of Cosimo I., no specimen of which has come down to us, was placed in the

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foundations of the fortress of Basso at Faenza; the other depicts Clement VII. on obv. and has on Rℒ. a figure of Christ, standing, leaning against a column, accompanied by the legend : POST . MVLTA . PLVRVMA . RESTANT. ; it commemorates the imprisonment of the Pope in the Castle of St. Angelo during the siege of 1526.

None of the medals of Duke Alexander said to have been made by Ortensi are now extant. His paintings are not of great artistic merit; one, representing the Conversion of Paul of Tarsus, is signed : **FRANCESCO DAL PRATO FIORENTINO DI QVESTI INVENTOR. MDXLIIII.**

BIBLIOGRAPHY. — A. Heiss, *Les Médailleurs de Florence*, II, p. 6 ; pl. I, 1. — Armand, *op. cit.*, I, 140 ; III, 55. — I. B. Supino, *op. cit.* — Bolzenthal, *op. cit.*

ORTH, FRIEDRICH (*Austr.*). Successor of **ANT. PITTNER'S NACHF.** (*q. v.*). Die-sinker, and Manufacturer of medals, residing at Vienna, Magdalenenstrasse 32, VI, 1.

The firm still makes a speciality of striking medals for artists. I have seen, amongst this establishment's productions : Kaiser Francis Joseph Jubilee, 1898 (various types, by Radnitzki and other artists); — Vienna Musical Friends' Society ; — Chopin, by Maria Gherson ; — Andreas Hofer; — New year's Medals and Plaquettes ; — Anton Scharff, 1893 ; — Sigmund Golian, 1885 ; — Sarolta von Rettich-Pirk ; — L. U. Kossuth ; — Eduard B. Foest ; — Carl Andorfer; — Albrecht Dürer ; — Mathias Corvinus ; — Schiller, Centenary Celebration, 1905 ; — Vienna Military Club ; — Edmund Sas. Litynskiemu, 1904; — Prize Medals for Exhibitions, Shows, etc. ; — Marien-Münzen ; — Devotional and Religious medals ; — Masonic Medals ; — St. George Medals ; — Christening Medals and Jetons; — Marriage Medals and Plaquettes; — School Medals, and all kinds of works in the die-sinking branch.

ORTHER, E. (*Brit.*). Engraver of a Portrait-medal of Gainsborough.

ORTLIEB (*Austr.*). Moneyer to the Duke of Styria, at Fischau, 1186.

ORTOLANI, GIUSEPPE (*Ital.*). Medallist, born at Venice, *circ.* 1674, worked at Rome under three successive Popes, Alexander VIII., Innocent XII., and Clement XI., for whom he not only engraved medals, but also coins. He died in 1734. His signature occurs under various forms: **IO. ORTOLANI F.**; — **IO. HORTOLANI. F.**; — **IO. HO.** ; — **GIOS. ORTOL. F.** ; — **GIO. ORTOL. F.** ; — **JOS. ORTOLANI. VEN. F.** etc.

The only signed coins of Ortolani belong to the pontificate of Clement XI. He appears to have been employed at the Roman Zecca after the death of the two Borners. The following are described by Cinagli : Mezzo Scudo, 1706 (2 varieties, one signed : **IO. HORTO-**

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LANI F. and the other **IO. ORTOLANI F.** on obv.; both with **IO. HO.** on R/.

Amongst his medals, I have only noted: Alexander VIII., 1690; R/. VICTRICEM . MANVM . TVAM . LAVDEMVS. Liberation of the Morea (signed: **JOS. ORTOLANI. VEN. F.**); — Charles III. of Spain; R/. Peace and Justice; — Antonio Ottoboni, papal general; R/. CIVITATES. IMPIORVM.DESTRVET . DOMINVS. Apotheosis of the general (signed: **GIOS.ORTOL. F.**); — Burial of Queen Christina of Sweden at Rome, 1705 (signed: **I. HORT.** on obv., and **IO** on R/); — Cardinal Angelo Maria Querini, &c.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — Cinagli, *Le Monete de' Papi*, 1848. — Hildebrand, *op. cit.* — Krohn, *Thomsen Bronce-Medailler*, 1873. — Baron de Bildt, *Les Médailles romaines de Christine de Suède*, 1908.

ORTOLANI, STEFANO (*Ital.*). Brother of Giuseppe Ortolani, and also a Medallist, born at Venice in 1669, died there in 1737.

ORUS. Fictitious signature of an ancient Gem-engraver, on a modern cameo, described by Raspe, and representing a Mask of Silenus crowned with ivy (signed: OPOY). This gem was in the Worsley Collection, and is described in *Collect. Worsleyana*, p. 144.

BIBLIOGRAPHY. — Nagler, *op. cit.* — Raspe, *Tassie Gems*, 1791.

ORZALI (*Amer.*). Publisher of a Medal on the Inauguration of the Steam Tramways from Carmen de Areco to Salta (Argentina), 1896.

OS, JAN VAN (*Dutch*). Painter, born in 1744, died at The Hague 13. February 1808. He was a member of the Dutch Institute and of various foreign Academies. In 1825 he was presented with a diamond ring by Tsar Alexander I., for a picture representing the Cossacks entering Utrecht. He designed a medal representing the hut of Peter the Great at Zaardam, 1839; it is signed: **G. V. O. INV.** and was engraved by J. P. Schouberg.

Numerous paintings exist by him.

BIBLIOGRAPHY. — Immerzeel, *Leven*, &c. — Iversen, *op. cit.*

OSAN, URBAN (*Germ.*). Mint-master and Engraver at Annaberg, under Duke Georg, 1530-1533, and the same in conjunction with the Elector Johann Frederick the Magnanimous, 1534-1539. His privy-mark is a club (Morgenstern), which occurs on Thalers of 1533, 1534 (5 var.), 1535 (5 var.), 1536 (4 var.), 1537 (4 var.), 1538 (6 var.), 1539 (2 var.), etc. He died in 1544.

BIBLIOGRAPHY. — Erbstein, *Erörterungen auf dem Gebiete der Sächsischen Münz- und Medaillen Geschichte*, Dresden, 1888.

OSBORN, JOHN (*Brit.*). Engraver of the first half of the seventeenth century, who executed dies for medallions in pressed horn. No particulars are known of this artist's life; he describes himself as

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Frederick Henry, Prince of Orange, and his consort, Amelia.

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an Englishman, and seems to have been at work in Amsterdam, *circ.* 1626.

" The busts of Frederick Henry, Prince of Orange, and his wife Amelia (*reduced*) seem to have been executed by John Osborn expressly for impressing horn. They are also found in bronze and lead, but both materials show traces of being cast from originals in horn, and not struck directly from the die. They are evidently the work of a practised hand, both as portraits and as examples of medallic art, and they can fairly take rank with the many grand portraits by Dutch artists of the same period. "

BIBLIOGRAPHY. — C. H. Read, *English work in impressed horn*, Portfolio, 1893.

OSENBORG, JASPER VAN (*Dutch*). Mint-master at Groningen, 1561.

OSION. Signature of a fictitious ancient Gem-engraver, which has been added on modern gems : Head of Apollo crowned with ears of corn; behind it, lyre and star; onyx; — Head of Agrippina; nicolo (Raspe). In both cases the signature is : **ΟΣΙΩΝ.** The engraving is very fine.

BIBLIOGRAPHY. — Nagler, *op. cit.* — King, *Antique gems*, 1860. — Raspe, *op. cit.*

OSIUS. This signature **ΩΣΙΩΥ** has been added in modern times on a beryl intaglio of the Devonshire Collection, representing a head of Apollo, with long hair.

OSSAN. *Vide* **URBAN OSAN** *supra.*

OSSEVILLE, CHRISTIAN (*French*). Contemporary Sculptor, born at Caen; pupil of Charles Jacquier. By him are numerous Portrait-medallions. At the Salon of 1882 he exhibited two with effigies of countesses.

OSSIG, ADAM (*Germ.*). Die-cutter at the Breslau Mint, 1627.

OSTEN, GEORG (*Germ.*). Mint-master at Creussen (Brandenburg), 1622.

OSTERMANN, LUDWIG (*Germ.*). Director and Proprietor of the **GOTTFRIED LOOS MEDALLIC MINT** at Berlin, after the death of Loos in 1843. This Die-sinking establishment still exists under the name of *Berliner Medaillen-Münze von L. Ostermann vorm. G. Loos.* Ostermann died in 1879. He was succeeded as Director by Emil Krüger, 1879-1895; and the present owner is Herr Arthur Krüger.

For a list of some of the productions issued by L. Ostermann, cfr. **GOTTFRIED BERNARD LOOS** (*Vol.* III). *Vide* also **KRÜGER, EMIL** and **ARTHUR.**

In 1905 this firm issued a Schiller medal, modelled by A. M. Wolff; also a Marriage Medal of the Crown Prince of Prussia, 1905;

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— 1906. Marriage of Prince Eitel of Prussia and Princess Sophia Charlotte of Oldenburg; — Silver Wedding of Kaiser Wilhelm II., 1907, etc.

OSTERODE, HANS VON (*Germ.*). Mint-master at Kirchheim-Boland (Nassau), appointed on 1. March 1594.

OSTERTAG, ABRAHAM (*Germ.*). Die-cutter and Engraver of coats-of-arms, at Breslau, *circ.* 1591- † 1599.

OSWALD (*Austr.*). Moneyer at Vienna, 1376.

OSWALD, HANS (*Austr.*). Mint-warden at Salzburg, *circ.* 1542.

OSWALDT, KONRADT (*Germ.*). Mint-master at Kaufbeuren, 1508.

O. T. *Vide* **OTTO TRÜMMER**. Mint-master at Frankfort on-Mein, 1762-1764.

OTELESS, FRIDLINUS DE (*Bohem.*). Mint-master at Prague, 1307.

OTH (*French*). This signature is said by Durand to exist on a Pattern Five Franc piece of Charles X. (*MS. List of Engravers*).

OTHO, and **FITZ OTHO**. *Vide* **OTTO**.

OTT, CARL (*Germ.*). Medallist of the second half of the nineteenth century. He resided at Augsburg, *circ.* 1856-1864, where he was employed at the Neuss Medallic Works.

I have noted his signature on the following medals: Opening of the Crystal Palace at Munich, 1854; — Swiss Federal Choral Festival at St. Gall, 1851; — D^r^ Joseph Hoerger, of Augsburg, 1854, etc.

OTT, WILHELM (*Germ.*). Mint-engraver at Wiesbaden, 1847.

OTTACHERUS (*Austr.*). Moneyer at Graetz, 1245.

OTTE, HANS HEINRICH (*Germ.*). Mint-master at Gehren (Schwarzburg), 1622-1623. His signature ✦ **HI** ✦ **O** occurs on a Thaler of 1623 of Günther XLII. in conjunction with Anton Heinrich, Johann Günther II., and Christian Günther I., Counts of Schwarzburg-Sondershausen.

BIBLIOGRAPHY. — E. Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904.

OTTIN, AUGUSTE LOUIS MARIE (*French*). Sculptor of the nineteenth century, born at Paris, 11. November 1811; pupil of David d'Angers. By him are numerous Portrait-medallions, in imitation of his master's.

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OTTLEY, JOHN (*Brit.*). Medallist, and Engraver of Tokens, of the end of the eighteenth century, and first half of the nineteenth. He is perhaps best known by his large series of Tokens, known as "Ottley's Birmingham Buildings". Silver specimens were struck specially for Sir George Chetwynd. They were engraved early in the nineteenth century; Kempson engraved the obverses. Among these are: Coventry Token, 1790 (Ashted Chapel, erected 1790); — St. Bartholomew's Chapel; — St. Martin's Church; — St. Mary's Chapel, erected 1774; — The Old Meeting, destroyed 1791; — The Old Meeting, as rebuilt in 1794; — New Meeting, burned in 1791; — Meeting in Paradise Street, erected 1796; — New Jerusalem Temple; — St. Paul's Chapel; — St. Phillip's Church; — Barracks erected, 1793; — General Hospital, erected 1779; — Library, MDCCXCV; — Birmingham Workhouse, erected 1733, enlarged 1794; — Old cross, erected 1702; — Welch Cross; —



Dr Henry Jephson.

Blue School, erected 1724; — Blue Coat Charity School, enlarged 1794; — Free School; — The New Brass Works, 1796; — New Brewery, erected 1792; — Hotel, erected MDCCLXXII; — Navigation Office, MDCCXCVI; — Soho Manufactory, erected 1764; — Birmingham Theatre, 1795, etc.

I have noted Ottley's signature on the following medals: Dr Henry Jephson, Leamington, 1846. (*illustrated*), formerly in Dr F. Parkes Weber's collection, now in the British Museum; — Brighthelmstone Dispensary, 1850; — Watering Places of England (signed: **J. OTTLEY, MEDALLIST**); — Sir Robert Peel, 1837; — Robert Otway Cave, Leicester Election, 1826 (**I. OTTLEY MEDALLIST**); — Sir Robert Gresley, Bart., Lichfield Election, 1826; — Rev. Walter Farquhar

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Hook, D. D.; Rebuilding of St. Peter's Church, Leeds, 1841 (signed: **OTTLEY**); — Richard, First Earl Howe; Birmingham General Hospital, 1826; — Coming of Age of Princess Victoria of Great Britain, 1837; — Opening of the Railway from Manchester to Liverpool, 1830; — Birmingham Agricultural Exhibition Society, established 1840; — Badge, Free Pass of the South Staffordshire Railway; Rℒ. View of Lichfield Cathedral (signed: **OTTLEY. BIRM**:), &c.

BIBLIOGRAPHY. — W. J. Davis, *Token Coinage of Warwickshire.* — H. A. Grueber, *English Personal Medals*, 1888-1892. — Cochran Patrick, *Medals of Scotland.*

OTTO, *the Elder* (*Brit.*). Goldsmith, appointed Mint-engraver under William I. and in office until his death, in 1101. In 1087 he was ordered to build the famous tomb of William the Conqueror at Caen. He is mentioned several times in Domesday. Andrews (*Numismatic History of the Reign of Henry I.*, 1901) ascribes to this artist the coinages of William I. and II., and the earliest issue of Henry I. Presumably he cut the seal of that king (*illustrated*).



London Penny of Henry I., by Otto the Elder.

The following notes are extracted from Mr Andrews' work, "That Otto was the Engraver of the types is quite clear from various Exchequer records, but that he was the designer of them can only be inferred from his position, and the absence of any mention of a



Winchester Penny of William the Conqueror.

separate official for that purpose" (p. 25)... "We have material evidence that the Norman coinages were designed and engraved by Otto the Goldsmith and his descendants, and the only question now remaining is as to who cut the working dies? From a numismatist's point of view it would be more interesting to think that these were made at the respective mints, and that when we hold a coin of

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Seal of Henry I.

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some outlying mint in our hands, we should see the local work of that mint complete in miniature handicraft. But, unfortunately, such was not the case in the reigns of the Norman kings, or at least the presumptive evidence is against it. During the sieges and counter-sieges of Stephen's reign, however, there were numerous exceptions, and in this fact lies not the least of the attractions which make the study of his coins more interesting than that of the coinage of any other reign.

" The presumptive evidence that the working-dies were sunk and issued by the workmen of Otto and his descendants at London has to be gathered from numerous documents and then compared as a whole. Domesday, when giving the returns of the mints in which the king still retained an interest, frequently repeats the expression : " *Quando moneta vertebatur quisque monetarius dabat xx solidos ad Londoniam pro cuneis monetæ accipiendis* " (Worcester). To pay the money *to* London for receiving the dies is not quite the same as to pay the money for receiving the dies *from* London, and it might be argued that, in any case, when a fresh type was issued, a pair of dies or devices must have been distributed to each mint from which the working-dies could be copied. Henry I., in confirming the privileges of a mint to the Abbot of Bury St. Edmunds, directed the writ to the Bishop of Norwich (as the spiritual Lord), to his Justiciaries or Sheriffs, and to *Otto the Goldsmith* of London (Otto the younger). The inclusion of Otto in this writ could only be for the purpose of a direction to him to supply the Abbot with the necessary dies. The Pipe Roll of 1130 records the murder of one of William Fitz Otho's men in Devonshire, which suggests the probability that he was there distributing the dies. It also mentions the Aurifabri of London twice, as receiving fees from the Exchequer in the first instance, and, in the second, as receiving sixty shillings and ten pence for coal or charcoal, which shows that they carried on a considerable public undertaking, nor are any other *Aurifabri* mentioned throughout the Roll. In the forty-ninth year of Henry III., Thomas Fitz Otto, the then representative of the family and hereditary *cuneator*, successfully petitioned the King in the Court of Exchequer for the return of the *old and broken dies* as his perquisite, alleging that they belonged to him of right and inheritance, and that his ancestors had been accustomed to have them... Various records not only suggest that the working-dies were all issued from London, but that the " old and broken " ones were called in and returned to the Ottos " (pp. 27-29).

" Otto the Elder, Goldsmith to William I., is mentioned in Domesday as holding lands in Essex and Suffolk, and it would seem, from certain writs of the Exchequer, issued in the reigns of Henry III. and Edward I., that he and his descendants held these

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lands and others subsequently granted to them in petit serjeantry as cutters and keepers of the king's dies. This shows that the office was strictly hereditary, and it remained in the family, though not always exercised by its members, until the reign of Richard II." (p. 25).



York Penny of William I.

Otto's descendants who held office as Mint-engravers were: his son, **OTHO** or **OTTO** the Younger (or **OTHO FITZ OTTO**), 1101-1120; the latter's son, **WILLIAM FITZ OTHO**, 1120-1125, who from 1126 to 1130 probably worked under the direction of a freshly appointed Engraver, perhaps the goldsmith **WYZO FITZ LEOSTAN**, and remained in office at least until the end of Henry I.'s reign. Another, **WILLIAM FITZ OTHO** was Mint-engraver under King John, and until after the 28th year of Henry III., 1243.

EDWARD FITZ OTHO (*Brit.*). Mint-engraver, thirteenth century.

THOMAS FITZ OTHO (*Brit.*). Mint-engraver, *anno* 49 of Henry III., 1265, and again under Edward I., 1290-1294.

HUGH FITZ OTHO (*Brit.*). Mint-engraver, 1280.

OTHO FITZ WILLIAM (*Brit.*). Mint-Engraver, 1294 (or **WILLIAM FITZ OTHO**), &c.

Thus for two centuries the office of Mint-engraver remained in the same family, from William the Conqueror to Edward I. The last of the male line died, says Kelham, in 1282.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, 1840. — W. J. Andrews, *A Numismatic History of the Reign of Henry I.*, 1901. — Chaffers, *Gilda Aurifabrorun*, 1883.

OTTO (or **OTHO**), **EDWARD FITZ** (*Brit.*). Goldsmith, who held the office of Mint-engraver in London, some time in the thirteenth century (Chaffers, *op. cit.*, p. 25).

OTTO, A. E. (*Germ.*). Engraver of the first half of the nineteenth century, who resided at Berlin. He was noted as an Engraver of gems and coats-of-arms, &c.

BIBLIOGRAPHY. — Nagler, *Allgemeines Künstler-Lexikon.*

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OTTO *the Younger* (or **OTHO FITZ OTTO**) (*Brit.*). Son of Otto the Elder, and his successor, as Mint-engraver in London, from 1101 to 1120, under Henry I. He was also a Goldsmith by trade. He probably died about 1120.

Otho Fitz Otto introduced several changes in the coinage; the H he altered into h, ∃ into Th; G into ϭ, &c.; his designs are profuse with ornaments.



London Penny of Henry I., by Otto the Younger.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Andrews, *op. cit.*

OTTO FITZ WILLIAM (*Brit.*). Perhaps a son of William Fitz Otho, and Mint-engraver in London, under Henry III. He died about 1257.

OTTO, HANS (*Germ.*). Mint-contractor at Sagan, 1624.

OTTO (or **OTHO**), **HUGH** (*Brit.*). Goldsmith, mentioned as Mint-engraver in London, in 1280. He then held the office for his nephew Otho (Ruding, *op. cit.*, p. 44).

OTTO, JOHANN (*Germ.*), Mint-master at Zerbst; died in 1663.

OTTO (or **OTHO**), **THOMAS FITZ** (*Brit.*). Goldsmith, and Mint-engraver in London, under Henry III., presumably from 1265 to 1268 or 1269, when he was replaced by Ralph Le Blound; and again, under Edward I., from 1290 to 1294. He is styled *Die Graver in Fee.*

We read in Ruding : " In the 49th year of Henry III., Thomas Fitz Otho claimed, in the Court of Exchequer, the broken dies, as belonging to him of inheritance, and had his claim allowed; and in the 52nd year he presented before the barons, Ralph Le Blund to the office of cutter of the king's dies " (p. 41).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *op. cit.*

OTTO, R. (*Germ.*). Contemporary Medallist to the Imperial Court at Berlin. Beside various official medals, he has modelled also the following commemorative pieces : Prize Medal of the Health Exhibition at Berlin, 1882 (with bust of the Empress Augusta; signed on obv. R. OTTO FEC. 1882. J. KOPE SC. 1874); — Marriage of Crown Prince William with Princess Auguste Victoria of Schleswig-Hostein, 1881; — Portrait-medal of the Empress

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Auguste Victoria, undated (R⁄L. only); — Official Commemorative Badge of the 25th Anniversary of the German Empire, 1895 (*illustrated*); — Barnay, medal presented to the Court Actor by his



25th Anniversary of the German Empire, 1895.

English admirers; — Nicholas II., Peace Conference at The Hague, 1899; — Portrait-medal of A. G. Puschkin, 1899, etc.

BIBLIOGRAPHY. — J. Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901.

OTTO (or **OTHO**), **WILLIAM FITZ** (*Brit.*). Goldsmith, and Mint-engraver in London, under Henry I. He succeeded Otto the Younger, who presumably died in 1120. Andrews supposes him to have been very young when his father died. Between 1120 and 1125 we note the hand of a very inferior designer, who produced work of so rude and uncertain a character that two dies are rarely alike ... In 1126 there is a great improvement in the dies. William Fitz Otho is now serving his apprenticeship under some one who, judging from his work, must have been the best numismatic artist England had until the time of Henry VII. (possibly **WYZO FITZ LEOSTAN** *q. v.*). In 1130 the " Pipe Roll " tells us that William Fitz Otho paid certain fees that he might no longer have a master over him. He, therefore, has now completed his apprenticeship and succeeds to his hereditary office " (p. 40). One of the principal characteristics of his work is

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that he dispenses with all ornaments, and invariably uses the colons of division.

Some of the coins of the latter end of Henry II'.s reign are very rough, but, says Mr. Andrews, " it is not William Fitz Otho's fault, for his design is good, but it is due to the moneyer's wretched system of careless striking, or of first striking them in a round collar and then roughly clipping them down in weight to the bare margin of tender " (p. 99).



London Penny of Henry I., by William Fitz Otho.

The first attempt at a gold coinage in England was made under Henry III. It followed very soon after the adoption of the first gold " Florin " by the republic of Florence of 1252, the introduction of gold coins in France by Louis IX., and at Naples by the Emperor Frederick II. " On the 16th August 1257, a writ dated at Chester was issued commanding the Mayor of London to proclaim in that city that " the Gold Money which the King had caused to be made should be immediately current there and elsewhere within the realm of England, in all transactions of buying and selling, at the rate of 20 pennies of sterlings for every gold penny " (Kenyon, *op. cit.*, p. 14).

The Mint-engraver was then **RICHARD ABEL**, goldsmith, who had succeeded William Fitz Otho II., in 1243, but who still probably worked in conjunction with him, as we find that Henry III. entrusted Otho with important goldsmith's work, after that date, and he may possibly have been consulted for the design, or designed himself, the new gold coin.

A specimen, in the Murdoch collection, was thus described in the Sale Catalogue, 1903, lot 272. It realized £ 325.

Penny, London, Obv. h ·⁝· ЄNRIC' RЄX : III', the king, crowned and holding sceptre and orb, seated, facing, upon throne; Rℒ. VVILL | ꟻM : O | N LVᴙ | DЄN ·⁝·, double long cross, each limb bottonné, dividing an inner beaded circle, in each angle an expanded rose surrounded by three pellets, Wt. 45 ½ grs. (*Rud.*, Suppl., pl. VI, 18. *Kenyon, frontispiece*), *extremely fine and of the highest rarity.*

*** This beautiful and earliest gold coin of the English Series (cf. *the Montagu Catalogue,* 1896) was, according to Bergne's

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memoranda, bought privately by Mr. Martin from Mr. Trattle. It was sold at Martin's sale (1859, lot 74) to Capt. Murchison for £ 130; and at his sale to the Rev. E. J. Shepherd (1864, lot 47) for £ 140. At the Shepherd sale (1885, lot 126) it was purchased by Mr. Montagu for £ 205, and at the dispersal of the latter's cabinet in 1896 it was bought (lot 386) for the late Mr. J. G. Murdoch for £ 250. Only five other specimens are known (one of which is pierced), two are in the British Museum, two were in the possession of the late Sir John Evans, and the fifth is in Messrs Spink's collection.



Gold Penny of Henry III.

This gold coinage was not favourably received by the people, and on the 4th of November 1257, the City of London petitioned against it; the King had to issue another proclamation "that no one was obliged to take the coins, and that whoever did might bring them to his Exchange, and receive there the value at which they had been made current, deducting only a halfpenny for each piece. The coins continued to be current; in 1265 their value was raised by proclamation from 20 to 24 pence" (Kenyon, p. 15). Very few specimens were probably struck, and most of them melted down, which accounts for their extreme rarity.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Andrews, *op. cit.*

OTTO (or **OTHO**), **WILLIAM FITZ II.** (*Brit.*). Goldsmith, and Mint-engraver in London, in office from about the 6th year of King John, 1205, when he is recorded to have made the dies for the Mint at Chichester, until the 27th year of Heny III., 1243, when Richard Abel, goldsmith, succeeded him. It however appears that William Fitz Otho's death did not occur before about 1257, unless the Engraver designated by **OTTO FITZ WILLIAM** was not the same person, but his son.

William Fitz Otho was Goldsmith to Henry III., " and made many rich ornaments for the use and adornment of the Lady Chapel in Westminster Abbey. In the 28th year (1243), the King directed him to make " a dragon in manner of a standard or ensign, of red samit, to be embroidered with gold, and his tongue to appear as

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continually moving, his eyes of sapphires, to be placed in the church against the King's coming thither ". Two years later he ordered the



Penny of John.

Keeper of the Exchequer to " buy as precious a mitre as could be found in the city of London, for the Archbishop's use, and also one great coronal of silver to set wax candles upon in the said church " (Chaffers, *op. cit.*, p. 24).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Chaffers, *op. cit.* — Kenyon, *op. cit.* — Sir John Evans, *The First Gold Coins of England*, Numismatic Chronicle, 1900.

OUDART, NICOLAS (*Belg.*). Issuer of a Jeton in the eighteenth century (J. Th. de Raadt, *Quelques observations sur Nicolas Oudard et son jeton, étude héraldo-historique,* Bull. Cer. archéol. Malines, I, 1889, 34-44).

OUDINÉ, EUGÈNE ANDRÉ (*French*). Sculptor, Medallist, and Coin-engraver, born at Paris. 1. January 1810, died there, 12. April 1889. He was a pupil of Galle, Petitot, and Ingres. In 1831, he obtained the Prix de Rome for Medal-engraving, the subject being Oedipus explaining the enigma of the Sphinx; 1837, a Medal of the 2nd class; 1839 and 1843, Medals of the 1st class; 1848 and 1855, Medals of the 2nd class; 16. August 1857, he was made a Knight of the Legion of Honour.

He married a grand-daughter of André Galle, the medallist.

Oudiné, says Dr Weber, was one of the first medallists to make struck medals (by the help of the reducing machine) in the modern French style, having something of the "soft" appearance of a cast medal.

The following is a list of the artist's productions in their order of exhibit at the Paris Salons from 1837 to 1882, taken from Chavignerie and Auvray's Dictionary : 1837. Statue of a man, plaster; — Frame of medals; — 1839. Bust of Mme Oudiné, marble; — Commemorative medal of the Amnesty, with bust of Louis-Philippe I., and Rℒ. Royal Clemency arresting the course of Justice; — Portrait-medal of Cambacères (executed in commission for the Mint); — 1841. Bust of Galle; — Bust of Thomas; — 1842. B. Virgin and Child, group in marble; — General Espagne, marble statue; — Portrait of M. P. L. B***, bust in plaster; — 1843.

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Charity, marble group; — Bust of Lacave-Laplagne, Finance minister; — Bust of Raymond Lacave-Laplagne; — Frame of Portrait-medallions and Medals, among which the portraits of André Galle and Horace Vernet; — 1845. B. Virgin and Child; — Marble bust of M. L. L***; — Bust of M. L. de P***; — Frame of Medallions and Medals, including : Two Memorial medals of H. R. H. the Duke of Orleans; — Commemorative medal of the Column of Boulogne; — Memorial medal of Rear Admiral Dumont-d'Urville; — Memorial medal of General Boinot; — Lacave-Laplagne, Finance minister; — André Galle, medallist; — Prize Medal with head of Ceres (ordered by the "Comité des Monnaies"); — Medallion representing Vulcan with his attributes, &c.; — 1848. Queen Bertha, mother of Charlemagne, marble



French Five Franc piece, 1851, by E. A. Oudiné [1].

statue for the Luxembourg Gardens; — Psyche, marble statue in Perpignan Museum; — Frame of Medallions and Medals, including : Medal of the Society of Architects; — Portrait-medal of Berthollet, 1822; — Horace Vernet; — Marshal Bugeaud, &c.; — 1850. Two medallions : Law and Security; — Medallion in plaster, representing "Justice", for an official paper stamp; — Model and Medal in bronze, representing the French Republic (in commission for the Mint); — Establishment of the French

1. A curious joke was made at the time over Oudiné's 5 Franc piece by describing the type thus :

Rℒ. LIBERTÉ Point
ÉGALITÉ Point
FRATERNITÉ Point
Obv. LA RÉPUBLIQUE AVEC DES TRESSES (détresse)
OUDINÉ (où dîner) SOUS LA RÉPUBLIQUE
A LA BELLE ÉTOILE.

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Republic in 1848 (obtained the First Prize at the competition of 1848); — Bronze Medal of the Society of Architects; — Five Franc piece, 1848 (a specimen, 1851, *illustrated*); — Twenty Franc piece, 1848 (head and reverse which won to the artist the second Prize in the 1848 competition); — Ten Centime piece, 1848; — Model in bronze, and current Five Franc piece; — Two Francs; — One Franc; — Fifty Centimes; — Twenty Centimes; — 1852, Commemorative medal of the Inauguration of the Tomb of the Emperor Napoleon I. (*illustrated*); — Bas-relief in stone for the façade of the Church of Gennevilliers; — 1853.



Napoleon I.'s Mausoleum at the Invalides.

Marble bust of M. de B***; — Commemorative medal of the Coup d'État of 2. December 1851; obv. Bust of the President; R/. Louis Napoleon Bonaparte led by Wisdom crushing the hydra of Anarchy, and grateful France presenting him with a civic crown; — 1855. Sleeping Psyche, marble statue in Havre Museum; — Marble bust of Lacave-Laplagne; — Marble bust of M. de Boissieux; — Marble bust of André Galle; — Apotheosis of Napoleon I., medal after Ingres; — Various Medals and Coins; — 1857. Marble bust of E. O***; — Marble bust of M^lle J. O***; — Medals: Apotheosis of Napoleon I.; — Battle of Inkermann, with bust of Napoleon III.

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on obv.; — Apotheosis of Napoleon I.; Rℒ. Justice and Abundance supporting the arms of Paris; — The Tomb of Napoleon I. at the Invalides; Rℒ. Portraits of Napoleon I. and III. — Inauguration of the Southern Railway from Paris to Spain; — The Seminary of Rennes; — Medal of the Life Saving Society; — Central Company of Marine Insurance; — Medal of the Agricultural Society of Cognac; — 1859. Virgin and Child group in marble; — Bethzabée, marble statue for the Court of the Louvre; — Ave Maria, bas-relief in marble; — Marble bust of M^lle L. W***; — Medals: Marseilles Cathedral; — Medal of the Compagnie universelle (Marine Insurance); — Jeton de présence of the Algerian Commission; — Commemorative medal of the Accession of Napoleon III.; — Jeton of the Commission of Fine Arts of the Hôtel-de-ville; — Portrait-medallions in bronze: M^lle M. Oudiné; — M. A. J***; — M. E. C***; — M. T. P. V***; — Jeton of the Universal Marine Insurance Company; — 1861. Portrait-medallion in marble of Napoleon III.; — Portrait-medallion in marble of M. Gatteaux, medallist; — Portrait-medallion in plaster of A. A. Eugène Jun^r; — Medals: Commemorative medal of the Emperor and Empress of the French's Visit to Rheims; — Inauguration of Marseilles Stock Exchange; — Medal of the Municipal Body of Paris; — Medal of Honour of the Ministry of Agriculture and Colonies; — H. I. H. Prince Napoleon; — N. Gatteaux; — A. A. Eugène Oudiné, Jun^r; — H. Delafontaine; — 1863. Medals: Commemorative medal of the Annexation of Savoy and Nice to France; — Preliminaries of the Peace of Villafranca; — H. I. H. Prince Napoleon; — 1864. Suburban Railways of Strassburg; — 1865. Gladiator, marble statue; — Bust of M. G. L. L***; — 1866. Marble bust of Hippolyte Flandrin, painter; — Bust of Pillaut; — 1869. Bust of D^r Fizeau; — Medals: Portrait-medallion of Napoleon III.; — Commemorative medal of the Restoration of Notre Dame, Paris; — Apotheosis of Napoleon I.; — Commemorative medal of the Discovery of Photography; — Napoleon III.; — Prince Napoleon; — Prince Murat; — 1868. B. Virgin and Child, group in marble for the Church of St. Ambroise; — True Happiness, group in marble; — 1869. Portrait of a Child, bust; — Medals: J. D. Ingres; — General Poncelet; — M. Mathieu, member of the Institute; — Gatteaux, statuary; — 1870. Commemorative medal of the Apotheosis of Napoleon I.; — Medals: The Amnesty of 15. August 1869; — Portrait of M. Ybry; — Centenary of Napoleon I.'s birth (in commission for the Mint); — 1872. Portrait-medal of Mignet; — 1873. B. Virgin and Child, statue in stone for the Church of St. Eustace; — Benevolence (medal executed in commission for the Mint); — 1874. D^r J. A. Chaptal, dated 1832, the year of his death; — Temperance Society Medal; — Thiers; —

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1875. Cherubini, silver medal ; — M^lle M. Vauthier ; — A. Thiers, silver medal; — Marble bust of Dupin aîné ; — Portrait-medallion of M^lle M. Oudiné ; — 1876. Young Lady at her toilet, marble statue; — Portrait-medallions : H. Flandrin ; — Ingres ; — Ambroise Thomas; — Charles Lefebvre, painter; — Oudiné, medallist; — P. Flandrin ; — Marie Vauthier ; — E. Oudiné, architect ; — V. Froussard ; — Jeanne Vauthier ; — Medal on the Progress of Human knowledge ; — Commemorative medal of the Passage of Venus on the Sun's disc ; — Commemorative medal of the Services rendered by Aeronauts during the siege of Paris (R. (*illustrated*) ; — André Vauthier ; — Georges Vauthier ; — Charles Lefebvre ; — Paul Brame ; — 1877. Portrait-medallions : M^me Vauthier, née Oudiné ; — M^lle M. Bernier ; — M^lle L. Bernier ; — M^lle V. Rudet : — Hénard, architect ; — J. B. Say ; — Minerva distributing Prizes, medal ; —



Siege of Paris, 1870-1871.

M^lle Jenny G*** ; — 1878. Bust of Oudiné, bronze ; — Commemorative medal of the Universal Exhibition of 1878 ; — Prize Medal, with Minerva ; — A. Thiers (in commission for the Mint) ; — The French Republic (for the Mint) ; — Portrait-medallion of M^lle Marie Oudiné ; — 1879. Commemorative medal of the Universal Exhibition of 1878 ; — 1882. Horace Vernet ; — Bust of M^me E. Oudiné ; — Models and Proofs of Coins of Argentina (*Æ*. 5 Pesos ; — *Æ*. Peso ; — 50, 20, and 10 Centavos ; — Æ. 2 and 1 Centavos ; — Portrait-medallion of Berthe Vauthier ; — The French Republic ; — Medal of the Savings Bank of Montauban ; — J. Victor Poncelet ; — Agricultural Prize Medal with bust of

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Olivier de Serres; — and others, undated: Medal of the Hôpital civil, Briançon, 1876; a specimen in the Boston collection is dated 1896; — Ambulance of the 3rd Arrondissement; — Commissions d'Hygiène publique; — Count Dr C. L. Berthollet, Arcueil; — Drs B., A. L., and A. de Jussieu, Paris; — Twelve Portrait-medallions at the Bibliothèque Nationale, Paris, representing illustrious Poets of antiquity; — C. Pleyel, composer, 1861.



Half Peso of Argentina, 1883, by Oudiné.

" Pour l'importance, il n'est pas d'action comparable à celle qu'exerça Oudiné durant quarante années ", says M. Roger Marx. " Tous les essais de ses devanciers, il les reprend, les poursuit, les résume. D'un art asservi à la reproduction, il a fait un art libre, neuf par l'obligation imposée au graveur de ne jamais confier à l'acier que la conception de son cerveau. D'autres, Depaulis, J. E. Gatteaux, rivalisent à faire montre de talent; lui, bien avant que s'ouvre l'atelier officiel où professa Farochon, entreprend d'assurer l'avenir, de créer des élèves, et à son école se forment Ponscarme, Chaplain, Tasset. Qu'Oudiné ait été influencé tour à tour par la tradition classique, par l'antiquité, le style néo-grec, par Ingres, nul n'en voudra disconvenir; mais en toute occasion se prouvent la culture d'un esprit ouvert porté à la synthèse et le goût de l'artiste attentif au choix des formes. Malgré les années, l'intelligence était demeurée en éveil, et quand la mort arriva, elle trouva Oudiné en pleine évolution, ayant accepté la donnée moderne et concourant à l'éclat de cette restauration qu'avaient préparée les travaux de sa jeunesse et de son enseignement. "

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OURAIOS (ΥΡΑΙΩΣ). Grecized form of signature of the British Gem-engraver, **WRAY** (*q. v.*), of Salisbury, who died in 1770.

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OURY, LOUIS (*French*). Contemporary Sculptor, born at Montauban; pupil of Chapu, and Aubé. At the Salon of 1897 he exhibited a portrait-medallion of himself, and a commemorative medal of the Cycle show, Paris, 1897.

OUTKINE (*Russ.*). Sculptor and Medallist of the second quarter of the nineteenth century. By him is a Portrait-medal of John Andrewitch Kryloff, Russian fabulist, dated 1838.

OUVET, ALBERT JULES (*French*). Contemporary Sculptor, born at Chartres; pupil of Morice. He has executed Portrait-medallions in wax, one of which I saw at the Salon of 1890.

OUVRAT (*French*). Engraver, born at Gex, was apprenticed at Geneva, and worked for Charles Philippe Quartier-dit-Maire, Master-engraver at Le Locle (Switzerland). By him is a medal (*illustrated*), commemorating the Visit of King Frederick William IV. of Prussia to the Fall of the Doubs, near Les Brenets,



Presentation Medal to Frederick William IV., King of Prussia, 1842.

in 1842. This medal in gold of the weight of 24 Louis was presented by the inhabitants of Les Brenets to the King.

Ouvrat designed and engraved the scenery represented on the medal. Little is known of this Engraver, who is supposed to have returned to France.

BIBLIOGRAPHY. — *Information kindly supplied by M. Arnold Robert. — Relation du séjour de LL MM. le Roi et la Reine de Prusse dans leur principauté de Neuchâtel et Valangin*, 1882.

OXE. *Vide* **OCHS** *supra.*

OYE (*Dutch*). This signature occurs on a Silver Wedding medal of Theodore Vosmaar and Maria Everswinkel, 1749.

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OZAGNI, JACOPO (*Ital.*). Mint-engraver at Turin, 1625-1630.

OZANA, KARL (*Austr.*). Contemporary Medallist, of Vienna; pupil of Prof. Stephan Schwartz and Claudius Marioton. At the Salon of 1892 he exhibited a silver medal, in *repoussé* work, representing Flora and Zephyrus.

OZI (*Germ.*). Moneyer at Ratisbon, *circ.* 925-955.

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P

P. *Vide* **JOHANN PEUTINGER**. Mint-master at Augsburg, 1420-1429.

P. *Vide* **DOMENICO POGGINI**. Goldsmith, and Medallist at Florence, *circ.* 1560-1570.

P. *Vide* **GIOVANNI POGGINI**. Goldsmith, and Medallist, died in 1580.

P. *Vide* **FRANCESCO DE PRATO**. Goldsmith, Painter, and Medallist at Cremona; died in 1562.

P. *Vide* **PADOVANO**. Surname of Leone Leoni, Milanese Medallist, 1531-1606.

P. *Vide* **PFEIFFER**. Mint-master at Brenz (Württemberg), 1622-23.

P. *Vide* **P. PFEIFER**. Mint-master at Baden, 1623-1630.

P. *Vide* **PERTINET**. Mint-master at Chambéry, 1640.

P. *Vide* **PIELER**. Medallist at Dresden, 1650-1680.

P. *Vide* **P. P. PECKSTEIN**. Mint-master at Erbach, 1675.

P. *Vide* **C. C. PRIBUS**. Medallist at Dresden, 1764-1787.

P. *Vide* **B. PERGER**. Medallist and Coin-engraver at Naples, 1769-1798.

P within a circle, above which double cross. *Vide* **PAOLO LODOVICO SINIBALDI**. Papal Mint-master at Ancona, 1512.

P. *Vide* **Γ**. Engraver's signature on (?) coins of Terina (B.C. 440-400).

P. *Vide* **BARTHOLOMÄUS PRUCKNER**. Medallist at Munich, 1839-1844.

P. *Vide* **JAKOB PEUTINGER**. Mint-master at Augsburg, 1425.

P. *Vide* **PETER PAUL PECKSTEIN**. Mint-master at Breuberg, 1675.

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Γ (*Greek*). Possibly an Engraver's signature, which occurs on coins of Terina, *circ.* B.C. 420-400. **Γ** may have been a pupil of the artist **Φ**, whose period of activity ranges between *circ.* B.C.

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425-420. Dr Kurt Regling, the latest writer on the Térinaian coins, distinguishes three manners in this engraver's style, and describes no less than forty-two varieties of didrachms and drachms, including the imitations of Γ's types, which bear the Γ.

The artist Γ represents the nymph without chiton, with the upper part of the body perfectly bare, and in the representation of the nude he shows himself a great master.

The following specimens are in the British Museum.

1. Æ. Stater. Obv. **TEPINAION**. Female head to r., wearing sphendone, hair in korymbos.

Rℒ. Winged Nike, seated to l. on square cippus, her knees covered with peplon; she touches with her r. hand the top of a caduceus which is placed in front of her; her l. hand is resting on one of the corners of the cippus; in the field, to r., Γ.

Weight : 123 grs. — B. M. Cat., *Italy*, p. 389, n° 19.

2. Æ. Stater. Obv. Similar; head to l.; sphendone unadorned; border of dots.

Rℒ. Similar; Nike holds caduceus by the middle, handle forwards.

Weight : 120.4 grs. — B. M. Cat., *op. cit.*, n° 21.

3. Æ. Stater. Obv. Similar; head to r.

Rℒ. Nike, winged to l., wearing long chiton, over which peplon, in stooping posture, her. r. foot upon a rock, and r. arm resting on her knee; she holds caduceus by the middle, handle downwards, her l. behind her back; in field, to l. Γ.

Weight : 119.4 grs. — B. M. Cat., *op. cit.*, n° 22. Garrucci, *op. cit.*, Pl. CXVII, n° 7.

4. Æ. Stater. Obv. **TEPINAION**. Female head to l., wearing sphendone and necklace; behind, Γ.

Rℒ. Nike, winged, wearing only peplon over knees, seated to l.



Stater of Terina (B.C.440-400).
(in the artist's second manner, according to Dr Regling).

on square cippus, holding in r. staff, surmounted by poppy-head, handle forwards; in field, to l. Γ.

Weight : 121.7 grs. — B. M. Cat., *op. cit.*, n° 25.

5. Æ. Stater. Obv. Similar.

Rℒ. Nike, winged, seated to l., on square cippus; she holds wreath in r.; on the back of her hand a dove with spread wings; left resting on cippus.

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Weight : 116.7 grs. — B. M. Cat., *op. cit.*, n° 29.
Car. N. I. V. T. CLXXVIII, 22 R/.

6. Æ. $\frac{1}{6}$ Stater. Obv. Female head to r., wearing sphendone ; behind, Γ.

R/. TEPI. Nike, winged, seated to l., on square cippus, holding in r. staff surmounted by poppy-head, handle forwards ; behind, Γ.

Weight : 17 grs. — B. M. Cat., *op. cit.*, n° 35.

7. Æ. $\frac{1}{6}$ Stater. Obv. Same type, to l. R/. Similar, but Nike holds wreath.

Dr Regling goes into all the minute characteristics of style in the works known by this engraver.

Some of the coins of Terina by Γ belong to the finest productions of Greek monetary art. It is however well to notice that the Engraver Γ only copied the style and reproduced the types of his contemporary, the artist Φ.



Didrachm of Terina, by Γ.

"A côté des œuvres de Phrygillos", writes Dr Sambon in *Le Musée*, 1907, p. 334", on trouve une série nombreuse de monnaies



R/. of Didrachm of Terina, by Γ.

signées de l'initiale Γ, dissimulée souvent dans un coin du cippe sur lequel est assise la nymphe ou sous un pli de son himation. Cet artiste semble apporter, au milieu de la gracieuse manière des artistes italiotes, quelque chose de la pratique plus sculpturale des graveurs de la Grèce, et j'ai proposé de comparer ses dessins à ceux des monnaies contemporaines d'Elis. Nous lui devons deux admirables compositions : une figurine de nymphe penchée en avant,

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le bras droit tenant un caducée et appuyé sur le genou droit qui repose sur un rocher, le bras gauche replié derrière (*illustrated*; Regling, pl. II, θθ); puis une figurine délicieuse debout, accoudée à une colonne, qui fait penser aux plus belles statuettes de Tanagra (*illustrated*; Regling, pl. II, ii).

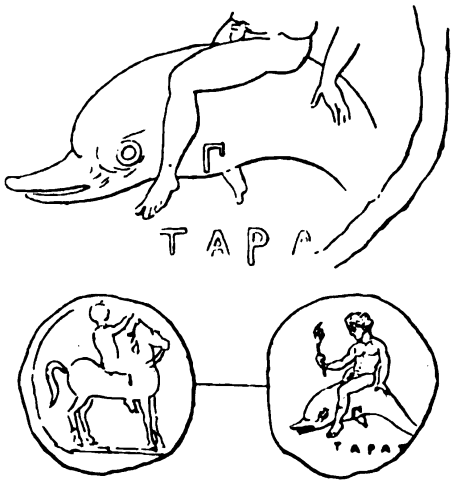
Mr J. R. Mc Clean in *Num. Chron.*, 1907, contributed an article, " On the true meaning of Φ on the Coinage of Magna Graecia", suggesting that this letter, as also the letters Π, Α, and others, are to be regarded as numerals connected with the relative values of the gold and silver coins which were in circulation at that time and in the same district.

BIBLIOGRAPHY. — Regling, *Terina*, 1906. — L. Forrer, *Les signatures de graveurs sur les monnaies grecques*. Bruxelles, 1906.

Γ (*Greek*). Possibly an Engraver's (?) signature on Tarentine coins of the second half of the fifth century B. C. M. M. P. Vlasto has been first to notice this signature Γ on a Tarentine stater of the collection in the Naples Museum (Fiorelli's Catalogue, n° 1822).

Æ. Stater. (*Circ.* B.C. 450-430). Obv. Horseman to r., his body thrown backwards, and holding wreath with which he is about to crown horse's head.

℞. Taras seated on dolphin to l., holding in extended r. hand, acrostolium; left arm resting on dolphin's back; beneath, **ΤΑΡΑΣ**; on dolphin's fin, a microscopic Γ (*vide* enlargement).



Fiorelli, *op. cit.*, n° 1822 (Santangelo Collection) cfr, Obv. Evans, *Horsemen* &c., pl. III, 3 which is of more archaic style.

The signature Γ occurs also on Tarentine Diobols. M. Vlasto owns a specimen signed Γ in front of Athena's chin, which is a

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real master-piece and worthy of comparison with the finest Thurian tetradrachms of the best period.

BIBLIOGRAPHY. — L. Forrer, *op. cit.*

P. (*Germ.*). Possibly a Medallist's signature, on two small Portrait-medals, dated 1526, which in treatment bear great analogy to the work of Hagenauer. The medals are those of Magdalena Roemer, *née* Welser, and Peter Gleichperger. The letter **P** appears incuse in exergue.

BIBLIOGRAPHY. — A. Erman, *Deutsche Medailleure*, Berlin, 1884.

P. (*Swiss*). Engraver's signature on a Quarter Thaler of Berne, dated 1680.

P. Medallist's signature on a Portrait-medal of Bernardino Carvajal, Spanish cardinal, 1493-1522. This medal was probably executed about 1517.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 122.

A. P. *Vide* **ANTON POTT.** Mint-master at Münster, Paderborn, and Cleves; died in 1742.

A. P. *Vide* **ANTON PARTENSTEIN.** Mint-master at Warsaw, 1772-1774.

A. P. or **A. PP.** *Vide* **ANDRONICO PERPENTI.** Coin-engraver at Fermo, 1797-1799.

AMP. *Vide* **ANNA MARIA BRAUN** *née* **PFRÜNDT.** Modeller in wax, born at Lyons in 1642, died at Frankfort-on-M. Doppelmayr mentions amongst her numerous productions in wax, "all sorts of medals" (allerhand Medaillen). Her works previous to her marriage are said to be signed **AMP**, and after, **AMB**. Dr B. Pick describes a Portrait-medal of Duke Frederick I. of Saxe-Gotha and Altenburg, signed **AMB**, and he further attributes to this artist an oval medal of Heinrich von Römhild, brother of Frederick, and R/. his consort Marie Elizabeth.

BIBLIOGRAPHY. — Erman, *op. cit.* — B. Pick, *Die Schaumünzen Friedrichs I. von Sachsen-Gotha und Altenburg*, 1904.

A. P. F. (*Ital.*). These initials occur on a Portrait-medal of Pietro Vettori the Elder, dated 1489. According to Milanesi, they may represent the signature of the Engraver, **ANTONIO DEL POLLAIUOLO**, or of the Florentine goldsmith, **ANDREA DI LIONARDO DI PAOLO PIERI**, surnamed **IL RICCIO**, 1442-1517.

BIBLIOGRAPHY. — A. Heiss, *Florence et les Florentins*, I, p. 45. — Armand, *op. cit.*

B. P. *Vide* **BARTOLOMEO PROVAGLI.** Mint-engraver and Medallist at Bologna, 1655-† 1674.

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B. P. *Vide* **ULRICH BRUPPACHER.** Mint-master and Engraver at Lucerne, 1714-1746.

B. P. *Vide* **BERNHARD PERGER.** Mint-engraver at Naples, 1769-1798.

B. P. *Vide* **BENEDETTO PISTRUCCI.** Gem and Coin-engraver, and Medallist at London; born at Rome, 29. May 1784, and died there, 16. September 1855.

BP. *Vide* **BRENET.** Medallist at Paris, early part of the nineteenth century.

C. P. *Vide* **CHRISTIAN PFAHLER.** Mint-master at Schleswig, 1668-1672 and 1676; Emden, 1673-1674 and Jever, 1674-1675-*circ.* 1691.

C. P. *Vide* **CHRISTOPH PFLUG.** Mint-master at Magdeburg, 1672-1678 and 1682, and Zerbst, 1674- *circ.* 1690; he died at Dessau in 1693.

C. P. *Vide* **CARL PFEUFFER.** 1801-1861. Medallist at Berlin, from about 1820.

C. P. C. M. = **CUM PRIVILEGIO CAESAREAE MAIESTATIS.**

C. P. S. *Vide* **CHRISTIAN PHILIPP SPANGENBERG.** Mint-warden at Clausthal, 1716; Mint-master, 1725; Director of the Mint, 1729-1751.

D. P. *Vide* **DOMENICO DI POLO.** Florentine Medallist, Gem- and Coin-engraver, *circ.* 1480-1547.

D. P. *Vide* **DOMENICO POGGINI.** Florentine Goldsmith, Sculptor, and Medallist, *circ.* 1560-1589.

D. P. Z. *Vide* **DIETRICH PHILIPP ZACHAU.** Mint-master at Lübeck, 1758-1769.

E. P. H. *Vide* **ERNST PETER HECHT.** Mint-master at Leipzig, 1693-1714, and Zellerfeld, 1723-1731.

E. P. K. F. *Vide* **E. POMPONIUS KÖHLER.** Hessian Medallist and Coin-engraver, 1711-1714.

F. P. *Vide* **FRANCESCO PISANI.** Rector at Cattaro, 1548-1549.

F. P. *Vide* **FEDERIGO PARMENSI.** Medallist at Rome, *circ.* 1549-1589.

F. P. *Vide* **FRANCESCO DAL PRATO.** Medallist at Rome; † 1562.

F. P. *Vide* **FRANCESCO PRIULI.** Rector at Cattaro, 1562-1563.

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F. P. *Vide* **FRANCESCO PASQUALIGO.** Mint-inspector at Venice, 1741.

F. P. *Vide* **FRANCESCO PUTINATI.** Milanese Medallist, born in 1775.

F. POM. *Vide* **POMPEO LEONI.** Milanese Medallist of the second half of the sixteenth century.

G. P. *Vide* **GIAN PIETRO GASTALDI.** Mint-master at Turin, 1517-1519.

G. P. *Vide* **GEORG PFRÜNDT.** 1603-1663. Nuremberg Medallist.

G. P. *Vide* **GIOVANNI POZZO.** Medallist at Rome, first half of the eighteenth century.

G. P. *Vide* **GAETANO PIGNONI.** Mint-engraver at Bologna, 1786-1795.

G. P. *Vide* **G. PALADINO.** Italian Medallist of the end of the sixteenth century.

H. P. *Vide* **HEINRICH PECHSTEIN.** Mint-master at Andreasberg, 1623-1629.

H. P. *Vide* **HANS PERNDORFFER.** Mint-master at Cassel, 1539-1583.

H. P. *Vide* **PETER HEMA.** Mint-master at Danzig, 1620; Glatz, 1623-1629; Breslau, 1630; and Glatz again, 1631-1634.

H. P. *Vide* **HANS VAN DER PITH** or **PÜTT.** Mint-engraver at Brunswick, then at Nuremberg; died at Cassel in 1653.

I. P. *Vide* **JACOPO PAFFI.** Venetian Governor at Spalatro, 1500.

I. P. *Vide* **JACOB PANCKAERT.** Mint-master at Berlin, 1625-1627.

I. P. *Vide* **JEAN PARISE.** Medallist who worked at Rome, 1630, and died in Sweden, 1655.

I. P. *Vide* **ISAAC PARKES.** Medallist at Dublin, 1814-1870. His son, J. C. Parkes, from about 1860.

I. P. *Vide* **JEAN PATRY.** Mint-engraver at Neuchâtel, 1712-1713.

I. P. *Vide* **JOACHIM POPPE.** Mint-warden and Engraver at Bremen, 1731-1772.

I. P. *Vide* **JERZEGO PUSCH.** Mint-master at Warsaw, 1830-1834.

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I. P. D. *Vide* **JEAN PIERRE DROZ.** Medallist, born in 1746, died in 1823; worked at Paris, then Birmingham, and again in Paris.

I. P. E. Signature of an Engraver of coins at Krossen, 1667.

I. P. A. *Vide* **JOHANN PHILIPP HOLZHAÜSSER.** Medallist at Warsaw, 1764- † 1792.

I. P. H. V. N. F. = **JOHANN PAUL HOFFMANN VON NÜRNBERG FECIT.** On a coin of 1647.

I. P. L. N. = **IERONIMUS PISAURO LOCUMTENENS NICOSIAE.** Venetian Governor of Cyprus, 1491-1493.

I. P. M. *Vide* **JEAN PIERRE MONTAGNY.** 1789-1862. Medallist, and Coin-engraver at Paris.

I. P. M. *Vide* **JAN PHILIPP MENGER.** 1818-1895. Medallist, and Coin-engraver at Utrecht.

I. P. N. *Vide* **JOHANN PETER NAUHEIM.** Mint-engraver, and Medallist at Schwerin, 1752- † 1761.

I. P. O. *Vide* **JOACHIM POPPE.** Mint-warden and Engraver at Bremen, 1731-1772.

I. P. R. *Vide* **JOHANN PETER RAST.** Mint-master at Stuttgart, 1746-1762.

I. P. S. *Vide* **JOHANN PETER SCHOUBERG.** Medallist and Coin-engraver at Utrecht, second quarter of the nineteenth century.

I. P. T. *Vide* **JONAS PIERRE THIÉBAUD.** 1727-1786. Mint-engraver at Augsburg, 1750; Neuchâtel, 1755; Solothurn, 1758-1761; and again at Neuchâtel, 1762-1786.

I. P. W. *Vide* **JEREMIAS PAUL WERNER.** Mint-engraver, and Medallist at Nuremberg, 1761-1790.

L. P. *Vide* **LORENZO PARMENSIS.** Medallist at Rome, † after 1618. Also **LAV. P.** or **L. PAR.**

L. P. *Vide* **LEONARDO PISANI.** Mint-inspector at Venice, 1686.

L. P. F. *Vide* **LEWIS PINGO.** Medallist, and Coin-engraver at London, 1768-1783

L. P. H. *Vide* **LEONHARD P. HALLER.** Mint-master at Neisse, 1678-1701.

L. P. L. *Vide* **LUDWIG PERSSON LUNDGREN.** Mint-engraver, and Medallist at Stockholm, 1818-1843.

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L. P. *Vdie* **LUDWIG PICHLER.** 1773-1854. Gem-engraver and Medallist at Vienna and Rome.

L. P. These initials occur on a Portrait-medal of Otto Truchsess von Waldburg, bishop of Augsburg, 1543-1572, who died at Rome in 1583. Were it not that the work differs very much from that of the medallist Lorenzo Parmensis, one could attribute this medal to him.

M. P. *Vide* **MARTIN PUSCH.** Mint-master at Buchholz, 1530-1540.

M. P. *Vide* **LODOVICO MARMITTA PARMENSIS.** Medallist, Coin- and Gem-engraver at Rome, in the middle years of the sixteenth century.

M. P. *Vide* **MATTHIAS PULS.** Mint-master in the service of Holstein and Lübeck, 1596-1611.

M. P. *Vide* **MARKUS PHILIPSSOHN.** Mint-master at Elbing, 1628-1632.

M. P. *Vide* **MARTINENGO** (Mint-master) and **PRANGE** (Mint-warden) at Würzburg, 1762-1790.

M. PB. *Vide* **PETER BUSSENHOVEN.** Mint-master at Thorn, 1569-1575.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

MP. (*Germ.*). Signature of a Nuremberg Medallist, on a Portrait-medallion in box-wood of Andreas Dürer (brother of Albert), dated 1534, and described by Erman as formerly in the Felix Collection.

N. P. *Vide* **NICOLAUS PRÜCK.** Mint-master at Düsseldorf, 1710-1738.

R. P. W. *Vide* **RUDOLPH PHILIPP WAHL.** Mint-engraver at Zellerfeld, 1729-1763.

S. P. *Vide* **SILVESTRO PESCI.** Mint-master at Parma, 1658-1660.

S. P. *Vide* **SAMUEL PFAHLER.** Mint-master at Oels, 1673-1678.

S. P. *Vide* **SIMONE PALLANTE.** Italian Medallist, 1560.

SI. F. P. (*Ital.*). Medallist's signature on a Portrait-medal of Charles VIII. of France; R/. Equestrian statue. A specimen in the Goethe Collection at Weimar has a R/. by Coradini.

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S. P. (*Germ.*). Signature of a Nuremberg Medallist, on a Portrait-medal of the Nuremberg Seal-engraver, Arnold Lanng, 1555



Arnold Lanng, 1555.

(*illustrated*). He is represented in full bust, and wearing a cap.

BIBLIOGRAPHY. — Erman, *op. cit.*

T. P. *Vide* **GIOVANNI FRANCESCO TRAVANI.** Medallist at Rome, *circ.* 1655-1674.

T. P. *Vide* **THOMAS PINGO.** Medallist, and Coin-engraver at London, *circ.* 1744-1770.

T. P. P. *Vide* **TORINO** (Mint) **PIETRO PAOLO PORRO** (Mint-master), 1507-1509.

W. P. *Vide* **WILHELM PITTNER.** Contemporary Medallist at Vienna.

P. A. *Vide* **PETER ARNNSBERG** (or **ARNSPERGER**). Mint-master at Goslar, 1598, and Frankfort-on-M., 1660.

P. A. *Vide* **PIETER VAN ABEELE.** Medallist at Amsterdam, *circ.* 1640-1677.

P. A. *Vide* **PHILIPP AARON.** Mint-engraver at Schwerin, 1750-1787.

P. A. B. *Vide* **PIETRO ANTONIO BEMBO.** Mint-inspector at Venice, 1792.

P. A. K. *Vide* **A. KLEPIKOFF.** Russian Medallist of the first half of the nineteenth century.

P. A. M. *Vide* **PIERRE ANTOINE MONTAGNY.** Coin-engraver at Paris, *circ.* 1790.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

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PAAR, FRANZ ERNST, GRAF VON (*Bohem.*). Mint-master-general for Bohemia, 1666, and 1672-1675.

PABIE, FRANÇOIS (*French*). Goldsmith, mentioned in 1600 as having received a payment for the engraving of some stamps, intended to mark cloth of Oloron.

BIBLIOGRAPHY. — J. A. Blanchet, *Les graveurs en Béarn*, Dax, 1888.

PABST, JOHANN (*Germ.*). Mint master at Leutenberg (Schwarzburg), in conjunction with Wolff Albrecht, 1621.

BIBLIOGRAPHY. — Ernst Fischer, *Die Münzen des Hauses Schwarzburg*, Heidelberg, 1904.

PACHTA VON RAIHOFEN, FRANZ JOSEPH, GRAF (*Bohem*). Mint-master-general for Bohemia, 1755-1774.

PACIFIC COMPANY of California (*Amer.*). Issuers of private currency, consisting of 10, 5, and 1 Dollar pieces, 1849, showing on obv. an Eagle, and on R/. cap of Liberty.

PACKHENREITER, JOHANN CHRISTOPH VON (*Germ.*). Administrator of the Mint at Munich, *circ.* 1687-1718.

BIBLIOGRAPHY. — J. V. Kull, *Repertorium zur Münzkunde Bayerns*, 1903.

PADDESLEY, JOHN (*Brit.*). Goldsmith of London and Master of the Mints of London, Calais, Bristol, and York, *anni* 13-24 of Henry VI., 1434-1446. Under Henry V., we find his name, **JOHN PATESLEY**, mentioned in 1422 as Warden of the Mint of London, and on a document of 1438 (Henry VI.), **JOHN PADDESLE** is styled "Warden of the Exchange in England and at Calais".

John Paddesley or Pattesley was a son of Samuel Pattesley of Bury St. Edmunds. He was a Sheriff in 1432, and Mayor in 1440. Chaffers states that he was Master of the Mint from 1434 to 1483(?). He was buried in St. Michael's Church, Crooked Lane, London.

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage of Great Britain and Ireland*, 1840. — Chaffers, *Gilda Aurifabrorum*, p. 34.

PADOVANO IL, surname of **GIOVAN MARIA MOSCA** (*q. v.*). Architect, Sculptor, and Medallist, born at Padua, who worked principally for Sigismund I., King of Poland, and died about 1573.

PADOVANO, or **PADOVANINO, IL**, surname of **LODOVICO LEONI** (*q. v.*). Painter, Modeller in wax, Medallist, and Coin-engraver, born at Padua in 1531, died at Rome in 1606 or 1612.

PADOVANINO, IL, surname of **OTTAVIO LEONI** (*q. v.*).

PADRO (*Span.*). Designer of various medals, engraved by Sala. I have noticed his signature on a commemorative medal of the Inau-

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guration of the Railway line from Villanueva to Barcelona, 29. December 1881.

PADUANS, THE (*Ital.*). *Vide* **CAVINO** and **BASSIANO**. Medallists of the first half of the sixteenth century, who produced a number of imitations of Roman large-brass coins and medallions, which are known as " Paduans ".

PAES, GASPAR (*Portug.*). Son of Alvaro Paes, Goldsmith; appointed Mint-engraver at Lisbon, 16. February 1551, on the death of Diego Alvares. On 22. October 1557, he became Mint-assayer, and died in July 1558.

BIBLIOGRAPHY. — A. C. Teixeira de Aragao, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

PAESINGER, HANS (*Germ.*). Mint-master at Landshut, *circ.* 1442.

PAETZOLD, DANIEL (*Germ.*). Mint-official at Ohlan (Silesia), 1623.

PAETZOLD, KASPAR (*Germ.*). Mint-official at Ohlan, 1623.

PAETZOLD, MICHAEL P. (*Germ.*). Master of the Forge (Schmiedemeister) at the Mint of Ohlan, 1621.

PAETZOLD, ZACHARIAS (*Germ.*). Mint-official at Ohlan, 1623. His initials **Z P** are said to occur on " Klippe " coins of that mint.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

PAGANI, E. (*Ital.*). Contemporary Sculptor of Milan, by whom is a Portrait-medallion of Volta, dated 1899.

PAGANO, GIOVANNI GIACOMO (*Ital.*). Mint-master at Milan, appointed on 20. December 1602 and in office till 1605.

PAGANO, LEONARDO (*Ital.*). Goldsmith of Rome, end of the fifteenth century and early part of the sixteenth. In 1508 he is mentioned as a member of the College of goldsmiths of Rome. Milanesi suggests the attribution to him, or to LAUTIZIO PERUGINO, a contemporaneous Seal-engraver, of the medals, signed **L. P.**, of Giovanni Lodovico Toscani, Milanese lawyer, † 1475 (Armand, II, p. 28, n^{os} 14 and 15). Friedländer has given them to LYSIPPUS, in which the initials **L. P.** would represent *Lysippus Pictor*.

BIBLIOGRAPHY. — J. A. Blanchet, *Numismatique du moyen âge et moderne*, II, 374.

PAGE, HENRY W. (*Brit.*). Contemporary Sculptor and Medallist, who exhibited at the Royal Academy, 1904, a case of medals, and a design for a Medal to commemorate the Durbar.

PAGE, MICHEL. *Vide* **PAIGE.**

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PAGOT (*French*). Die-sinker of Angers, whose signature, **PAGOT SC.** occurs on the Ticket or Jeton, actually in use, of the Notaries of Angers (*Vide* A. Planchenault, *Les Jetons angevins*, Gaz. num. franç., 1901, p. 13, n° 161).

PAIGE, MICHEL (*French*). Also **MICHEL LE PAGE** or Michel le Graveur, Goldsmith, and Mint-engraver at Lyons, *circ.* 1515-1551.

PAIGNÉ, OCTAVE LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of Jouffroy and Delatrez. At the Salon of 1892 he exhibited a Portrait-medallion of M^lle^ E. Dorenlot.

PAIN, HENRI (*French*). Contemporary Sculptor, born at Paris; pupil of Fugère. At the salon of 1885 he exhibited a Portrait-medaillon of M^me^ Veuve Fugère.

PAIX, JEAN DE (*French*). Moneyer at the Mint of Paris and at the Mill, *circ.* 1560-1570.

PALADINO G. (*Ital.*). Medallist of the latter end of the sixteenth century, known especially for his numerous reproductions of Papal medals after originals from the fifteenth century. Many are signed **G. P.** ; — **G. P. F.**, — or **G. PALADINO.**

To this series belong : *Martin V.* (1417-1431) 4 varieties : 1. The Colonna arms; 2. Two cardinals placing tiara on Pope's head; The Porta Santa; 4. Façade of a Church (Basilica Vaticana); — *Eugenius IV.* (1431-1447) 6 var. : 1. The Condulmeri arms; 2. Two cardinals crowning Pope under daïs; 3. St. Peter's keys and Tiara; 4. The Pope pronouncing the beatification of St. Nicholas Tolentino; 5. Hand issuing from a cloud holding a measure and a pair of scales; 6. The Condulmeri arms, keys and tiara; — *Nicholas V.* (1447-1455) 5 var. 1. The Porta Santa; 2. The Sarzana arms, 1446 ; 3. The Porta Santa closed; 4. The Pope surrounded by cardinals closing the Jubilee Gate ; — 5. Papal arms surmounted by tiara ; — *Calixtus III.* (1455-1458) 2 var. 1. A fleet in full sail (referring to a vow Calixtus is said to have made before his election to make war against the Turks); 2. View of Rome strongly fortified; — *Pius II.* (1458-1464) 6 var. 1. The Piccolomini arms; 2. Table, on which books; 3. Same ℞. with different obv. legend; 4. The Barbo arms, 1464; 5. Hilaritas publica; 6. Boar hunt (signed: **G. P. F.**); — *Paul II* (1464-1471). Pope in the attitude of blessing (signed : **G. P. F.**). — *Sixtus IV.* (1471-1484) 5 var. 1. The Delle Rovere arms; 2. The Pope breaking open the Porta Santa (signed : **G. PALADINO**) ; — 3. The Porta Santa closed, 1475; 4. Another, undated, with different ℞. legend: CONSTITVIT . EVM . DOMINVM . DOMVS . SVÆ . ROMA . ; — 5. Arms of the

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Delle Rovere surmounted by tiara and keys ; — *Innocent VIII.* (1484-1492). 3 var. 1. The Cibo arms under keys and tiara (2); 3. The Pope seated blessing Zozimus, son of Mohammed II. ; — *Alexander VI.* 3 var. 1. The Borgia arms with tiara and keys, 1492; 2. The Pope and cardinals standing in front of the Porta Santa, 1500; 3. The Pope breaking open the Porta Santa (signed: **G. PALADINO**); — *Pius III.* (1503). 3 var. 1. The Piccolomini arms; 2. The Pope blessing a man kneeling at his feet (**G. P.**); 3. Boar hunt (**G. P. F.**) ; — *Julius II.* (1503-1513). Arms of the Delle Rovere under keys and tiara; — *Leo X.* (1513-1521) 3 var. 1. The Medici arms under keys and tiara; 2. Two cardinals crowning the Pope; 3. Liberalitas pontificia; — *Adrian VI.* (1522-1523). 2 var. 1. Two cardinals crowning the Pope ; 2. Books, on which tiara, &c. SPIRITVS . SAPIENTIAE . ROMA ;— *Clement VII.* (1523-1534) 4 var. 1. The Medici arms ; 2. The Pope closing the Porta Santa, 1500; 3. The Pope breaking open the Porta Santa (**G. PALADINO**); — *Paul III.* (1534-1549) The Farnese arms, 1549 ; — *Pius V.* (1566-1572) The Pope enthroned rebuking a demoniac. — According to Pownall ten of the medals by Paladino bear his signature.

These medals vary in size from 42 to 46 mill.

No particulars of the life of Paladino are given by any of the writers on Italian medals of the sixteenth century.

Pownall states that the feature which, according to him, characterizes Paladino's work " is a staring want of proportion, whenever he essays to delineate the human form, or the forms of animals. It amounts to the grotesque, and stamps him as the *inferior artist* he is called by Dr Friedländer ".

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, 1883-1887. — I. B. Supino, *Il Medagliere Mediceo.* — Assheton Pownall, *Papal Medals of the fifteenth century*, Num. Chron., 1883, 1884, p. 186.

PALHES, LOUIS (*French*). Mint-engraver at Romans, 1503-1507. His name occurs also as **PALLIES**.

PALLANTE, SIMONE (*Ital.*). Medallist, who was working *circ.* 1560. Armand ascribes three medals to him, which are all three signed : Portrait-medals of Ippolito Bracciolini. ℞. Bee on bush in flower (signed : **S. P.**); — Alfonso II. d'Este, fifth duke of Ferrara, 1559-1597. ℞. EXCELSAE. FIRMITVDINI. Caryatide (obv. signed : **S. PALL.**) ; — Pope Pius IV., 1559-1565. ℞. PIETATI . PONTIFICIE. Pietas (signed on obv. : **SIM. PALLANTE**).

BIBLIOGRAPHY. — Armand, *op. cit.* — Blanchet, *op. cit.*

PALLEZ, LUCIEN (*French*). Contemporary Sculptor, born at Paris ; pupil of A. Millet, and Guillaume. He obtained a Medal of the

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third class in 1875. By him are various Portrait-medallions : 1877. M^me^ Marie B***; — 1901. M^lle^ Martinez de Iruga, countess of Montarco; — M^me^ Jeanne Deroutsch; — M^lle^ E. Jacques, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PALLIES, LOUIS. *Vide* **PALHES** *supra.*

PALLIER, ALFRED OLIVIER (*French*). Contemporary Sculptor, born at Versailles; pupil of Cavelier. He is the author of numerous Portrait-medallions, one of which, in terra-cotta, of M^lle^ L*** was exhibited at the Salon of 1875.

PALLOU (or **PALOU**), **ANDRÉ** (*French*). Mint-worker at Paris, 1624.

PALLOY, PIERRE FRANÇOIS (*French*), surnamed **LE PATRIOTE PALLOY.** Master-builder, born at Paris, 23. January 1755, died 19 January 1835 at Sceaux, was entrusted with the demolition of the Bastille in 1789, and issued a series of medals in lead, iron, and copper obtained from the celebrated State prisons. Among these are : 1789. Siege of the Bastille; dedicated to the Electors of 1789, by Palloy; with obv. legend : CE PLOMB SCELLAIT LES ANNEAUX QUI ENCHAINOIENT LES VICTIMES DU DESPOTISME. RETRACE L'EPOQUE DE LA LIBERTE CONQUISE L'AN PREMIER; — To the Glory of the French Nation, LEGISLATEURS CE METAL PROVIENT DES CHAINES DE NOTRE SERVITUDE, &c.; medal in iron, struck in 1792; — Liberty has destroyed Despotism, CE METAL PROVIENT DES VERROUX DE LA BASTILLE (2 var.; the ℞. occurs sometimes attached to a lead bullet flattened); — Huissier d'honneur of the Assemblée nationale (engraved by Malgrin); — Octagonal Jetons, or Tickets, intended for the workmen employed in the demolition of the Bastille : 1. EX UNITATE LIBERTAS; 2. DESTRUCTION DU DESPOTISME; 3. VIVRE OU MOURIR; — 1790. Medal on the Discovery of human bones in the vaults of the Bastille and their burial in the Church cemetery of St. Paul; — 1791. Louis XVI., Election of six ministers (2 var.): — 1792. The Rise of Liberty from the ashes of Despotism. ℞. LEGISLATEURS N'OUBLIEZ JAMAIS, &c.; — Liberty or Death, Motto of the apostles of the patriot Palloy. ℞. CE FER VIENT DES CHAINES DU PONT LEVI DE LA BASTILLE, &c.; — Liberty has broken my fetters; medal distributed to the soldiers of Chateauvieux (3 var.); — Monument dedicated to the Nation; — Medal offered to the municipality of Paris by Palloy for the ushers; — The Convention Nationale; — 1793. Death of Louis XVI.; LOUIS XVI., DERN^R^ ROI D'UN PEUPLE LIBRE, &c.; — No Liberty without respect for the Laws; — 1795. Homage to the Representatives of the people by P. F. Palloy (this medal relates to the fall of Robespierre and the events of April and May 1795; 2 var.); — A. C. Letellier; IL SE DONNA LA MORT POUR ÉPARGNER UN CRIME (2 var.); —

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1797. The 4. September 1797 (18 Fructidor an 5); — and others, not mentioned by Hennin : Louis XVI. relinquishes all his privileges, 1789; — Liberty conquered (3 var., two with the King's bust); — Louis XVI.; Rℒ. JE VEILLE POUR LA PATRIE, Cock; — Louis XVI.; Rℒ. P. F. PALLOY, &c.; his bust facing; — Louis XVI.; Rℒ. La Commune de Paris aux braves du XIV. juillt 1789; — Louis XVI.; Rℒ. Le Patriotisme affermit la liberté sur l'airain; — Louis XVI., Constitutional King; — Monument de Vanité; Rℒ. Métal de la cloche Georges d'Amboise faite en 1501 détruite en 1793 à Rouen (2 var. Æ. 46 mill.); — Charlotte Corday, 1793 (Æ. 43 mill.).

Most of these medals are rough and of poor work; some are very rare.



Charlotte Corday.

Palloy had an eventful life, and after having been a leader of the Revolution in its early phase, was himself imprisoned in 1794, liberated again, and after some years he retired into private life at Sceaux.

BIBLIOGRAPHY. — Hennin, *Histoire numismatique de la Révolution française*, Paris, 1826. — Blanchet, *Nouveau Manuel de Numismatique*, II, 371. — Singer, *Allgemeines Künstler-Lexikon*.

PALM, FRANZ ADAM (*Germ.*). Mint-warden at Mannheim, 1736.

PALM, J. WOLF (*Germ.*). Goldsmith of Mayence, appointed Warden of the Mint there, 15. March 1662.

PALMER, ANDREW (*Brit.*). Comptroller ot the Mint under Elizabeth, James I., and Charles I. In 1626, he was appointed, with others, to issue a new coinage (*Vide* Ruding, I, p. 382).

PALLUE, BERNARD DE LA (*French*). Medallist at Paris, 1617-1621 (*Nouv. Archives Art français*, 1872, 194). Neither Rondot nor Mazerolle mention his name.

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PALTRAM (*Austr.*). Moneyer at Vienna, 1294, 1304; died in 1327.

PAMELLIO. Fictitious Engraver's name on Poniatowski gems : Silenus, the nurse, preceptor, and attendant of Bacchus, drunk, and seated on an ass, supported by fauns; oriental carnelian; — Aeneas wounding Turnus, sardonyx.

BIBLIOGRAPHY. — Prendeville, *An Account of the Collection of Gems of the late Prince Poniatowski*, 1841.

PAMPHILOS (*Greek*). Gem-engraver of the fourth century before Christ, whose full signature occurs on a fine intaglio in amethyst in the Paris Cabinet des Médailles.



Achilles Citharedes, by Pamphilos.

The figure represented is Achilles playing the lyre. It measures 18 × 15 mill. This admirable gem was given to Louis XIV. in 1680 by Prof. Fesch of Basle. Both Chabouillet and Furtwängler



Enlargement.

express the opinion that the original from which the artist inspired himself was a painting; the subject recalls the Ares Ludovisi. There is an ancient reproduction of this intaglio in paste in the Berlin Museum, but without the signature, and a modern copy in the British Museum (Cat., n° 2305, with ΙΑΩ on ℞.).

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"Diese ganz vorzügliche gemme", says Prof Furtwängler, "ist in der Arbeit nach mehr als einer Hinsicht der des Apollonios nahe verwandt. Auch das Material, ein wieder etwas convex geschliffener Amethyst ist dasselbe, und bei der Umgebung der Figur sind dieselben Vortheile der Steinform ausgenutzt wie dort. Die Wiedergabe des Nackten und der Ausdruck in der Haltung sind hier besonders bewundernswerth; doch ist das Nebensächliche nicht minder vorzüglich. Das vorauszusetzende Original war wohl ein Gemälde. Die Körperbildung und Proportion des Achill erinnert sehr an den Ares Ludovisi. An der Aechtheit, auch der Inschrift, kann nicht der geringste Zweifel aufkommen".

The Devonshire Carnelian (Stosch, Taf. 48; Lippert 2, 141) is a poor copy with some modifications. Another amethyst of the



Head of Medusa, by Soson.

Paris Cabinet, with head of Medusa, copied from Soson's Gem, is signed ΠΑΜΦΙ / ΛΟΥ, but Furtwängler declares it modern (*illustrated*).

King mentions the signature of Pamphilos on other modern gems: Theseus killing the Minotaur; — Head of Junius Brutus; — — Youthful Herakles, sard; — Cupid coming to the rescue of Psyche caught by the foot in a trap, sard (British Museum); — Metrodoros (Cades); — Bust of Diana (Poniatowski); — Theseus chained while Cerberus is tearing Pirithous, carnelian (Poniatowski).

Bibliography. — Furtwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch des Kais. deutsch. Archäol. Inst., 1888, p. 321. — Ibid., *Antike Gemmen*, 1903. — King, *op. cit.* — Babelon, *Pierres gravées.* — Mariette, *Traité*, &c., I, 92. — J. Reinach, *Pierres gravées.* — Daremberg and Saglio, *Dictionn. des ant.*, fig. 3524. — Brunn, *op. cit.*, t. II, p. 522. — Prendeville, *op. cit.*

PANAEUS. King mentions this Engraver's signature as occurring on a sard of the Caylus collection, representing Pan assaulting Venus as she is leaving the bath. The inscription, **ΓΑΝΑΙΟΥ ΑΦΡΟΔΙΤΗ**, probably implies that is was a copy of a picture by that painter.

Bibliography. — King, *op. cit.*, p. 222.

PANCETTA, GIUSEPPE (*Ital.*). Contemporary Sculptor, born at Carrara; pupil of Théo Tholenaer, and Giovanni Balloni. He is the

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author of various Portrait-medallions, one of which he exhibited at the Salon of 1895.

PANCKAERT, JACOB (*Germ.*). Mint-master at Berlin, 1625-1627.

PANINI (*Ital.*). Gem-engraver of the first half of the nineteenth century. Billing (*The Science of Gems, Jewels, Coins and Medals,*



Ceres.

1875) reproduces on Pl. v, n° 47, a carnelian cameo by him, representing Ceres, imitated from a Sicilian coin.

PANISSET (*French*). Die-sinker and Engraver at Lyons, who has produced a few medals and jetons, amongst which I have noted : Baths on the Seine, 1824; — Salubrité publique, 1824 ; — Centennial Anniversary of the Masonic Lodges at Besançon, &c.

BIBLIOGRAPHY. — Marvin, *Masonic Medals*, Boston, 1880.

PANDER. PIET (*Dutch.*). Contemporary Sculptor, and Medallist, born at Drachten (Friesland), in 1872, where he first studied.



Pattern 2 $\frac{1}{2}$ Gulden piece, 1898.

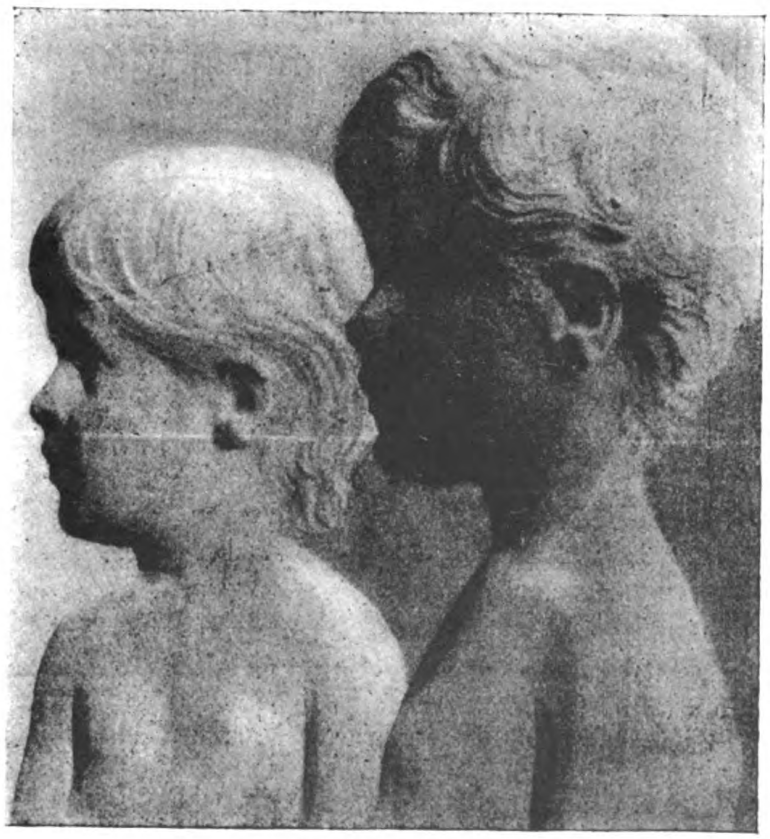
In Paris he worked under the great sculptor Falguière. The last few years he has been residing at Rome.

This artist is the modeller of the Dutch gold and silver coinage

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Marriage Medal ot Queen Wilhelmina, 1901.



Plaquette, by Piet Pander.

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of Queen Wilhelmina. His bust of the Queen of the Netherlands is very attractive and graceful.

His principal works of sculpture are : Statuette of a young Girl " Famke " (Museum of Leeuwarden) ; — Youth ; — Poverty ; — Baby ; — Bas-relief with busts of the Children of M. Teixeira de Mathos, at The Hague ; — Bas-relief with busts of the artist's



Mother and Child.

Parents ; — Bas-relief with busts of two Children (*illustrated*) ; — Mother and Child (*illustrated*) ; &c.

Among Pander's medallic works are : Marriage Medal of Queen Wilhelmina and Prince Henry of Mecklenburg, 1901 (*illustrated*) ; — Plaquette representing Busts of two Boys, 1904 (*illustrated*).

BIBLIOGRAPHY. — *Information kindly furnished by M. A. van Kerkwijk, Assistant-keeper at the Medal Cabinet of The Hague.* — Dr J. H. de Dompierre de Chaufepié,

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Médailles et Plaquettes modernes. — Moderne Gedenkpenningen en Penning Plaaten, The Hague, 1904.

PANTALÉON, CHARLES AUGUSTE (*French*). Mint-engraver at Metz, *circ.* 1749-1792.

PANTALÉON, PIERRE (*French*). Mint-engraver at Metz, *circ.* 1720.

PANTLEON (*Germ.*). Goldsmith, and Warden of the Mint at Braunau (Bavaria), *circ.* 1455.

PAOLO DE' FABRI, ANTONIO DI (*Ital.*). Goldsmith and Engraver in Papal service, during the first half of the sixteenth century. He was a great expert in working gold and silver, and Cellini calls him " il primo eccellente orefice di Roma ". He was a native of San Marino, and is said to have done die-sinker's work for the Roman Zecca.

PAOLO, GIOVANNI (*Ital.*). Modeller in wax, and Medallist, of the latter end of the sixteenth century and early part of the seventeenth. His name occurs also as **JEHAN** or **JOHAN PAULE** or **POL**, and also **PAVLVS**. Some of his works are only signed : **P. F.** M. de la Tour has identified Giovanni Paolo with the " Johan Pol, ystallien ", who received a payment of 300 écus, from Catherine of Bourbon, sister of Henry IV., for various portraits in coloured wax (1598). The artist was in the service of the King of France, at least between 1604 and 1607, during which period he executed a Portrait-medallion of the Dauphin (Louis XIII.). In a document of 1610, he is styled " Sculpteur en bas-relief ", and in the Compte de L'Épargne of 1611, " Sculpteur en cire. " Armand has suggested his identification with Paolo Selvatico, of Modena, or Paolo Sanquirico (*Journal*, édit. Soulié et Barthélemy, t. I, p. 81, 158 and 267).

Giovanni Paolo has signed several cast Portrait-medals ; Anne, Duc de Joyeuse, 1561-1587 (signed : **PAVLVS F.** ; *illustrated*). This medal, which is not dated, was not modelled before the early part of the seventeenth century (Mazerolle, p. CXLI) ; — Jean Louis de Nogaret de la Valette, duc d'Epernon, 1584-1642 (signed : **POL. 1606.F.** 55 mill. ; 2 var.) ; — Alphonse d'Ornano, 1548-1610, marshal of France in 1596 (dated 1612 ; signed : **POL.F.**) ; — François Miron, State councillor, provost of Paris merchants, 1604-1606 (dated 1605 ; signed : **P. F.** ; 2 var., 49, and 56 mill.) ; — Another, dated 1606 (2 var.) ; — Another, undated ; R/. Miron rising from chair and presenting looking glass to the City of Paris seated on curule chair (50 mill. ; not signed), &c.

M. de la Tour (*Giovanni Paolo*, Rev. Num., 1893, pp. 259-278)

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Anne, duc de Joyeuse, French admiral, † 1587.

has suggested the attribution to this artist of a medal of Catherine

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de' Medici, of several others of Saint Charles Borromaeus, as well as of the fine portraits of Jeanne d'Albret, and Catherine de Bourbon, but Mazerolle rejects his views on account of the dissimilarity of work between these medals and the authenticated ones of Giovanni Paolo.

I reproduce here the Portrait-medal of Catherine de' Medici, which is very interesting, although it is unlikely that it was modelled by Giovanni Paolo. M. de la Tour makes the following comment on it : " Cette médaille prouverait à elle seule, en dépit de toutes les flatteries, que Catherine de Médicis non seulement ne fut jamais jolie, mais qu'elle avait fini par être franchement laide. Encore, notre médailleur l'a-t-il peut-être moins maltraitée que le délicat Primavera. Les grosses lèvres, la lourde mâchoire sont



Portrait-medal of Catherine de' Medici.

copiées d'après nature ; mais ce buste est fièrement campé, la draperie du voile est souple et belle, la facture est originale et énergique ; c'est d'un naturalisme intelligent et plein d'ampleur. "

Michel Paulus, a Parisian goldsmith, 1579, may have been a relative af this artist.

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PAOLO DA RAGUSA. *Vide* **RAGUSA**. Italian Medallist of the middle years of the fifteenth century. The two medals known by him are signed : **OPVS.PAVLI.DE.RAGVSIO**, and represent Federigo del Montefeltro, first duke of Urbino, and Alfonso V. of Aragon, King of Naples.

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PAPALEO PIETRO (*Ital.*). Sicilian Sculptor, who flourished towards the end of the seventeenth century and beginning of the



Portrait-medal of Flavio Orsini.

eighteenth. He was born at Palermo, but settled at Rome, where in 1695 he became a member of the Academy of San Luca.

By him is the Chapel with San Giovanni della Croce in the church of Santa Maria della Scala. The statue of San Fabiano in the Albini Chapel in St. Sebastian's church outside the walls was his last work.

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Papaleo's signature occurs also on a Portrait-medal (*illustrated*) of Flavio Orsini, in Messrs P. and P. Santamaria's Collection at Rome.

The medal of the same personage, described by Armand III, 301, X, representing on R/. Susan and the elders, although unsigned, is probably by him.

BIBLIOGRAPHY. — *Information kindly communicated by Signor Pio Santamaria.*

PAPE, SIMON (*French*). Engraver of the beginning of the sixteenth century, by whom is a silver Portrait-medallion of Henri IV. and Marie de' Medici, on which M. Blanchet read a communication to the French Numismatic Society on May 7, 1905.

PAPET (*French*). Director of the Mint at Lyons, under the First Republic, from *an* IV to *an* VIII. His privy mark is a greyhound.

PAPEVELT, FRANZ VAN (*Dutch*). Mint-master at Leeuwaerden (Friesland), *circ.* 1527-1535.

PAPILLON, DÉSIRÉ GUSTAVE (*French*). Gem-engraver of the third quarter of the nineteenth century, born at Versailles; pupil of Langlois, Sézanne and Laloudre. The following works were exhibited by him between 1859 and 1872 at the annual Paris Salons : 1859. Head of Ceres; a study in oriental agate; — 1861. Arethusa, the companion of Diana; intaglio in oriental agate; — Portrait-cameos of M^me^ veuve R***, and M. G. P***; — 1863. Emmanuel, actor; shell cameo; — 1864. Laferrière, actor; shell cameo; — 1865. M^me^ Papillon; shell cameo; — Poupin, actor; shell cameo; — 1866. Félix Gilbert; shell cameo; — 1867. One of the daughters of Niobe; intaglio in agate-onyx; — 1868. M^lle^ Favard, of the Comédie-Française, after Mathieu-Meusnier, shell cameo; — 1870. E. F. Gilbert, shell cameo; — 1872. M^me^ la comtesse F. de Gayffier, cameo on agate-onyx; — Comte de Gayffier, cameo in agate-onyx, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *Dictionnaire général des artistes de l'école française*, Paris, 1885.

PAPILLON (*French*). Medallist of the first half of the seventeenth century. Mazerolle places the date of his activity between 1600 and 1632. Nothing is known about him. His signature : **PAPILLON** occurs on two Portrait-medals of Henry II. of Bourbon, prince of Condé, one of which is dated 1632 (*illustrated*). These medals are not of striking merit. To the same artist, Mazerolle suggests the attribution of Portrait-medals of Etienne Pasquier, 1605; R/. HERCVLES GALLICVS (49 and 50 mill.), and Gaston de Bourbon, Duke of Orleans; R/. Justice standing to l. (58 mill.; *Trésor*, II, Pl. VII, 4).

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This artist may have been related to one of the numerous Line-engravers of that name who flourished in France in the seventeenth century.



Henry II, of Bourbon, prince of Condé, 1600 (Obv.).

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.* — *Trésor de numismatique et de glyptique.*

PAPILLON, JEAN (*French*). Goldsmith of Tours, whose name occurs also as **CHAPILLON**, or **CHAPPILLON**. He engraved in 1499



Medal of Louis XII., by Michel Colombe and Jean Papillon, 1500.

or 1500, after a model by Michel Colombe, the medal which was presented by the city of Tours to Louis XII. on his visit there, 24. November 1500.

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Papillon made sixty specimens in gold, one of which is still preserved in the Cabinet des Médailles, Paris (*Vide* **COLOMB**, Vol. I).

The work of this medal is very elegant, and belongs to the finest specimens of early French Renaissance medallic art.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.* — E. Babelon, *Les origines de la Médaille en France*, Revue de l'Art, 1905.

PAQUET, ANTHONY C. (*Amer.*). Medallist, born at Hamburg in 1814; emigrated to the United States of America in 1848; served as Assistant Mint-engraver at Philadelphia, from 1857 to 1864, and died in 1882 at the age of sixty-eight.

Amongst his medals are: George Washington (Washington Cabinet of Medals, inaugurated 22. February 1860); — James Ross Snowden, director of the U. S. A. mint, 1869; — Andrew Johnson, 1865; — General U. S. Grant; — James Buchanan; — Alexander Hill Everett; — Col. Freeman; — Mariato Donato Munoz, 1867; — Frederick Henry Rose, assistant surgeon, 1832-1873; — Various Life-saving medals; — American Medical Association, 1847; — N. W. Sanitary Fair, 1865; — Capt. Creighton, and others, medal awarded to them for assistance rendered to the crew of the U. S. A. steamship San Francisco, wrecked in December 1853.

A. C. Paquet was probably the son of Toussaint François Paquet, a worker in bronze at Hamburg.

BIBLIOGRAPHY. — George G. Evans, *U. S. Mint Centennial*, 1892. — Dr F. P. Weber, *English Medals by foreign Artists*, 1894. — Marvin, *Masonic Medals*, 1880. — Snowden, *The Washington and National Medals*, 1861.

PAR... (*Greek*). According to Lenormant (*La Monnaie dans l'antiquité*, III, p. 259) the obols of Massilia of the fourth century B.C. present various Engravers' signatures; thus, **ΑΤΡΙ...**; **ΜΑ...**; **ΓΑΡ...** and perhaps also, **ΗΡΑΚΛ...** Of all these inscriptions, the least doubtful one, as to its probable attribution, is that of **Γ / Α / Ρ**.

1. Æ. Obol (B.C. 400-300). Obv. Head of Apollo, to l.; on the cheek, the letters **Γ / Α / Ρ** thus disposed as to simulate a beard.

Rℒ. **ΜΑ** within spokes of wheel.

Weight: 0,52 gramme.

Lenormant, *op. cit.*, p. 259. — Laugier, *Les Monnaies massaliotes du Cabinet des Médailles de Marseille*, 1887, p. 17, n° 76. — Paris Medal Cabinet. — Von Sallet, *Künstlerinschriften*, &c., pp. 42, 54. — J. A. Blanchet, *L'influence de la Sicile sur Massilia*, Paris, 1904. — La Saussaye, *Numismatique de la Gaule narbonnaise*, Pl. I, n°s 31-33. — La Tour, *Atlas de Monnaies gauloises*, Pl. II, n° 687.

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2. Æ. Obol. Obv. Similar head, with the letters Π / A / ϙ (*sic*).

Rℒ. Same type as last.

Weight: 0,53 gramme.

Laugier, *op. cit.*, p. 17, n° 77. La Tour, *op. cit.*, n° 685.

A third variety, from a recent find near Valence (Drôme), is described in *Revue numismatique*, 1903, p. 87 (Weight: 0,68 gramme).



Obol of Massilia.

The inscription is Π / A / I.

By comparing the weights of the Massilian obols of the type above-described, Dr Poncet has come to the conclusion that the issue of these coins is anterior to 217 B.C., at which date the Roman Victoriatus was reduced in weight to 2.92 gr. and served as prototype to the coinage of Massilia. La Saussaye ascribed these obols to the period corresponding to the end of the age of Pericles and that of Alexander the Great.

Most numismatists are agreed upon the attribution of the inscription ΠΑΡ... to an Engraver, and if the signatures ΗΡΑΚΛ... and ΜΑ... remind us of South Italian artists, *Herakleidas*, and *Mai...*, that of ΠΑΡ... equally recalls the name of ΠΑΡΜΕ... who signed some Syracusan coins. The style of the Massilian obols, which is so purely hellenic, makes one suppose that Sicilian and South Italian Coin-engravers have been employed in cutting dies for them, and M. J. A. Blanchet has further shown that various coin-types of Massilia have been borrowed from Sicilian prototypes.

BIBLIOGRAPHY. — L. Forrer, *Les signatures de graveurs*, etc. — *Revue num.* 1903, p. 87.

PARAGA, ISIDORE (*Span.*). Medallist of the early part of the eighteenth century. His best known production is no doubt the Coronation Medal of Philip V., 1707, which exists in gold and silver.

PARAGON, HIPPOLYTE (*French*). Contemporary Sculptor, born at Dijon; pupil of Dameron. He is author of various Portrait-medallions, some of which he has exhibited at the Paris Salon: 1883. Mme L. B***; — 1884. Mme H. L***; — 1885. Mme de L***; — 1897. J. B. Padiolleau, &c.

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PARANT, JEAN LÉOBON (*French*). Director of the Mint at Limoges, from 1823 to 1837; privy mark, two hands clasped. He was a son of Martial Parant. The Mint of Limoges was closed on 16. November 1837.

PARANT, MARTIAL (*French*). Director of the Mint at Limoges, from *an* XI of the First French Republic to 1822; privy mark, two hands clasped.

PARCHWITZ, MATTHES (*Germ.*). Coiner at the Mint of Oels, 1621.

PARDO (*Span.*). Medallist of the latter end of the eighteenth century. I have noticed his signature on a Portrait-medal of Charles IV. of Spain, dated 1796.

PARENT, CLAUDE (*French*). First President of the Cour des Monnaies, 1582.

PARFAIT, JACQUES (*French*). President of the Cour des Monnaies, 1624.

PARIGOT, ÉMILE (*French*). Contemporary Gem-engraver, born at Sens (Yonne); pupil of Gaulard, and Lequien. By him are: 1878. Calliope; engraving in agate; — 1879. Alexander; engraving in onyx; — 1880. Mars and Venus; intaglio in onyx; — Catherine the Great, of Russia; intaglio in onyx.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PARIS, ANTONIN VON (*Germ.*). Mint-engraver at Zellerfeld (Brunswick), who was also appointed on 28. December 1601, to cut dies for the Mints of Goslar, and Andreasberg, with yearly emoluments of 200 Thalers. He however did not long remain in office. His successor was Jobst Braun.

PARIS, AUGUSTE (*French*). Contemporary Sculptor, and Medallist, born at Paris in 1850; pupil of Doublemard, Falguière, Hiolle, and Jouffroy. In 1876 he obtained a medal of the Third Class, and in 1880 that of the First Class.

His works of sculpture are numerous. His Dying Adonis is in the Musée of Oran; Group representing Orpheus and Eurydice, Musée of Belfort; Marble statue of Cardinal Dailly, Compiègne Hôtel de Ville; Marble statue of Bachelier, Paris Hôtel de Ville; Collection of Portrait-medallions in stone of Presidents of the Argentine Republic; Monument to Danton, on the Boulevard Saint-Germain, inaugurated in 1892, and many other fine works of statuary, mostly executed in commission for public bodies and private individuals.

Amongst the artist's medallic productions are: Commemorative medal of the Inauguration of the Danton Monument; — Prize

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Medal of the Universal Exposition of 1900; — Le Chant; — La Musique; — Inspiration; — Le Travail; — Agriculture; — L'Étude; — Patria; — Cléphise; — La Crèche; — Science; — La France prévoyante; — Virgin and Child; — Commemorative medals of the Reunion of Mentone to France; — Spring; — Summer; — Autumn; — Winter; — The Four Seasons; — Horticulture; — Fame; — Cycling; — The Motor Car, &c.

At the Salon of 1906 I noticed his exhibit of a frame of medallions and medals in silver, bronze and plaster, and in 1907 he showed a commemorative Plaquette of the Maison de Retraite de la Société des Artistes français (Fondation Armand Hayem).

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — Chavignerie et Auvray, *op. cit.*

PARIS, GABRIEL PAULIN (*French*). Contemporary Sculptor, born at Rethel (Ardennes); pupil of Barrias, and Peter. At the Salon of 1905 he exhibited four Portrait-medals: H. E. Cardinal Langénieux; — E. B.***; — M^me^ C. S.***; — M^lle^ H. S.***; in 1906: Autumn leaves; — M^me^ L. S***; — M^lle^ M. T***; — M. L. T***; — M. L. L***; — M^me^ L. P. P***; — Salomé; — Portrait-plaquette of M^lle^ J. L***; and in 1907: M. A. L***; — M^lle^ J. L***; — Abbé A. J***; — M^lle^ S. B***; — General Dubois, &c.

PARISE, JEAN (*French*). Medallist of the first half of the seventeenth century, who was working at Rome, *circ.* 1630, when he was called to Stockholm, in the reign of Christina, and died in



Coronation Medal of Queen Christina, 1650.

Sweden, 1655, on the estate of Leckâ, which belonged to Count Magnus Gabriel de la Gardie, to whose memory he executed a Portrait-medal.

Some of the medallic productions of Parise relate to Queen Christina, and others to her successor, Charles Gustavus. Hildebrand describes the following: Christina, Coronation at Stockholm, 1650 (sev. varieties, one *illustrated*); — Another, a variety, with

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the Queen and Dea Roma on R/. ; — Charles Gustavus, Coronation Medal, 1654 (sev. var., signed **PARISE**) ; — Count Magnus Gabriel de La Gardie, &c.

Nagler states that Parise was employed as Engraver at the Stockholm mint, and that he cut dies for the coinage as well as for commemorative medals.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar*, &c., Stockholm, 1874. — Ammon, *op. cit.* — Nagler, *op. cit.*

PARK J. (*Brit.*). A Liverpool Die-sinker, whose signature, as *Maker*, occurs on various advertisement tickets and tokens, two of which have been brought to my notice by D^r^ H. R. Storer *viz.* S. R. Wilde, dental token; — D^r^ Woodhead token, both of which were described in *Amer. Journ. Num.* 1229 and 1237.

PARKER, S. (*Brit.*). Publisher of a Memorial Medal of John Flaxman, 1826, engraved by A. J. Stothard.

PARKER (*Brit.*). This Medallist's name occurs on the obv. of a Peace Medal, 1814, with head of George, Prince Regent, laureate, to r. The R/. is by T. Wyon and represents Britannia ; ex. : ENGLAND GIVES PEACE TO THE WORLD, 1814.

PARKES, ISAAC (*Brit.*). A native of Birmingham, who went to Ireland in 1807, and was apprenticed to his brother, a button manufacturer of Dublin. He received instruction in modelling from Sherwin, the pupil of Smyth. From about 1814 to 1865, he executed numerous medals, tokens, &c., some of which deserve special commendation. He was buried in Mount Jerome Cemetery, Dublin, December 3rd, 1870, his age being stated as 78 years.

The following are his best known productions : Centenary of the House of Hanover on the throne of England, 1814 (with busts of George I., II., and III.) ; — Another, with an additional R/. inscription commemorating the death of George III., 1820 ; — The House of Hanover ; obv. Similar ; R/. NOVA SPES IMPERII. Warrior in Roman armour, and Peace ; ex : UBIQUE PAX MDCCCXV ; signed : **I.P.S.** ; — Duke of Wellington, 1814 (signed on both sides : **I. PARKES F.**) ; — Another ; uniface medallion ; — George IV.'s Visit to Ireland, 1821 (6 varieties ; some unsigned) ; — George IV. ; Installation of Knights of St. Patrick, 1821 ; — Duke of York ; medal issued by the Williamite Club ; KING AND CONSTITUTION NO SURRENDER ; — Duke of York ; York Club, 1825 (2 var. ; signed on obv. : **PARKES F.**) ; — Memorial Medal of the Duke of York, 1822 ; size : 75 mill. ; signed : **I. PARKES F.** ; *obv. illustrated.* (This was Parkes' greatest work as a medallist. Dean Dawson, his contemporary, said : " His large medallion of the late Duke of York is an evidence of his

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boldness and power in the art of die-sinking, for amongst all those of the Middle Ages I have scarcely seen one that exceeds it in relief, and it has this superiority over them, that while they were invariably cast this was raised out of the solid metal by the power of the screw "); — Regimental Medal of the 42nd Highlanders; —



Frederick, Duke of York and Albany.

Regimental Medal Scotch Brigade, 94th Foot (signed: **I. P. F.**); — Visit of Queen Victoria and Prince Albert to Ireland, 1849 (two var.; one signed: **PARKES, DUBLIN**); — Daniel O' Connell (3 types, dated 1828, 1832, and without date, variously signed); — Memorial Medal of Daniel O' Connell, 1847; — The Order of Liberators (2 var.); — Sir Edward Stanley, 1844; — Benjamin Lee Guinness, LL.D., 1865 (struck in commemoration of his munificent restoration of St. Patrick's Cathedral at Dublin); — St. Patrick's Cathedral restored, 1865; — Rev. R. Kenrick, P. P., 1827; — Friendly Brothers' Medal (a replica of Mossop's medal); — Ouzel Galley Society (signed on R. PARKES); — Another, signed: **I. P.**; — Royal Dublin Society Prize Medal; — Royal Dublin Society Pass for Exhibition; — Dublin International Exhibition, 1865 (two varieties); — College Historical Society; — Mooney and Sons, Dublin, Trade Ticket; — King William III.; THE GLORIOUS MEMORY,

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&c.; signed: **PARKES**; — Another; Rℒ. engraved: *On the 7th April, 1836, the statue of King William III. in College Green was blown up*, &c.; — Another; Rℒ. QUEEN AND CONSTITUTION; — Williamite Temperance Medal; — Medalet of William III.; Rℒ. The Boyne Obelisk; — Fermanagh Farming Society, Prize Medal; — Gowran Farming Society, Prize Medal; — Imokilly and Barrymore Farming Society, Prize Medal; — Kells Union Farming Society, Prize Medal (two varieties); — Moat Agricultural Society, Prize Medal; — Wicklow Farming Society, Prize Medal (2 var.); — Tuam Farming Society, Prize Medal; — Enniscorthy Union Agricultural Society, Prize Medal; — School Medal; Premium medal for the



Centenary of the House of Hanover.

Art School of the Royal Dublin Society; — Everton School Medals (two varieties); — School Medal, Reward of Merit; — Temperance Society Medal; — Irish Total Abstinence Pledge, 1840 (signed: **I PARKES DUBLIN**); — Temperance Medal; Rℒ. St. Michael chaining Satan (signed: **I. P. F.**); — Metropolitan Total Abstinence Society (two varieties); — Dublin, St. James and S. Joseph's Total Abstinence Society, Revd P. Mooney, President; — St. Nicholas of Myra's Total Abstinence Society, Revd Mw Flanagan P. P., President (two varieties); — St. Paul's Temperance Society, Very Revd Dr Yore, President, 1839; — Baldoyle Howth and Kinsealy Tee-total Temperance Society, Revd J. White, President, 1840; — National Total Abstinence Association, 1838 (3 var.); — Total Abstinence Declaration (2 var.); — St. Augustine Total Abstinence Society, Very Revd C. Stuart, President,

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1840; — St. Catherine's Christian Temperance Society; — Total Abstinence Society, Diocese of Meath, 1840; — Clones Total Abstinence Society, Francis Fitzgerald, President; — Drogheda Total Abstinence Society, Rev[d] Thomas V. Burke O. S. D. President, 1840 (2 var.); — Lisburn Total Abstinence Society, founded by Mr. Robert M'Curdy, 1837; — St. Mary's Temperance Society installed at Kilkenny All Saints, 1839 (two var., both signed: **I. PARKES F.**); — Western Scottish Temperance Union, instituted 1838; — Religious Medal; obv. Bust of Christ; Rℒ. Bust of the Virgin (signed: **PARKES**); — Edw. Bewley, Dublin, Penny Token, 1816; Bust of Wellington (**I. PARKES** on obv.; **I. P. F.** on Rℒ.); — Edw. Stephens, Dublin, Penny Token, 1816 (8 varieties); — St. Patrick's Penny, dated 1806 (struck over J. Hilles' Penny of 1813); — St. Patrick's Penny, 1815; — Halfpenny Token, 1813 (Bust of Wellington; Rℒ. COMMERCE); — Dean Swift (medallic portrait cast in iron, signed on Rℒ. **I. P. F.**), &c.

BIBLIOGRAPHY. — William Frazer, *The Medallists of Ireland and their Work.* — Dean Dawson, *The Medals and Medallists connected with Ireland*, 1836. — W. J. Davis, *Token Coinage of the Nineteenth Century*, 1904. — Franks and Grueber, *Medallic Illustrations* &c.

PARKHURST, SIR WILLIAM (*Brit.*). Warden of the Mint under



Portrait-medallion of Sir William Parkhurst, 1644; by T. Rawlins.

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James I. and Charles I., and again under Charles II. He died probably in the year 1671.

Under his and Thomas Bushell's direction a mint was set up in New Inn Hall; Oxford, 3. January 1642 (O.S.) and was in operation till 1646. This mint had originally been established for coining silver at Aberystwith, and was brought from that place to Shrewsbury at the beginning of the Civil War, to be removed in 1642 to Oxford.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Ruding, *Annals of the Coinage of Great Britain and Ireland*, 1840. — Kenyon, *Gold Coins of England*, 1884.

PARKES, I. C. (*Brit.*). Son of Isaac Parkes, and his successor after his retirement from active work. He found it more profitable, says Dr Frazer, to develop an extensive trade in other departments.

Several medals bear his signature: **I. C. PARKES F.** Amongst these: Visit of Queen Victoria and Prince Albert to Ireland, 1861; — H. R. H. the Prince of Wales; Visit to Ireland, 1861 (signed: **I. C. P.**); — Orange Medal; obv. Bust of William III.; Rℒ. Three varieties; — Royal Dublin Society Prize Medal; — St. Patrick's College, Carlow; — Wesleyan Connexional School, Dublin; — School Medal; Owl; temple, and books (**I. C. PARKES DUBLIN**); — Daniel O' Connell, 1847 (medalet in brass); — Ballymena, Ballymoney, Coleraine and Portrush Junction Railway, 1855; Pass; — The St. Brides, St. Werburghs Band of Hope Temperance Union, Swift's Alley; — Louth Farming Society Prize Medal, 1868; — Cashel Union Agricultural Society, Prize Medal; — Cashel Art and Industrial Exhibition, 1864.

BIBLIOGRAPHY. — W. Frazer, *op. cit.*

PARME(*nion*) (*Greek*). Coin-engraver at Syracuse, towards the end of the fifth century B.C. There is only one Tetradrachm type by this artist, but several varieties occur.

Æ. Tetradrachm (Circ. B.C. 430-400). Obv. **ΣΥΡΑΚΟΣΙΩΝ**. Head of Korê, to l., wearing earrings, necklace, and sphendone, tied above and ornamented at the back with stars of eight rays; around, four dolphins; beneath, **ΠΑΡΜΕ** : plain border.

Rℒ. Quadriga to l., driven by charioteer with r. raised, and holding goad and reins in l.; above, Nike flying to r., crowning charioteer; horses prancing, the rein of the farthest broken and trailing; in ex., ear of barley to l.

Weight : 17.25 gr.

Du Chastel, *Syracuse*, Pl. VIII, 85. — Dr B. V. Head, *Coins of Syracuse*, Pl. V, 1. — B.M. Cat., *Sicily*, p. 178 nos 212, 213. — Dr R. Weil, *Künstlerinschriften*, &c., p. 20; Pl. III, 11. — Holm, *Geschichte Siciliens*, III, Pl. V. 15. — Raoul

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Rochette, *Lettre*, &c., Pl. II, 17. — A. von Sallet, *Künstlerinschriften* &c., p. 43. — Torremuzza Auctar, II, Pl. VI, 5. — Combe, *Mus. Hunter*, 52, 16. — Bunbury Sale Catalogue, 1896, lot 467. — Hill, *Ancient Coins of Sicily*, Pl. VII, 2. — Evans, *Syracusan Medallions*, Pl. IX, 6. — Hirsch Sale (No. XI.), Munich, May 1904, Pl. III, 123.



The head of Korê is treated in a similar manner to that of the engravers Eukleidas and Euainetos. The dolphins are arranged as on the decadrachms. On the reverse, the charioteer raises his hand to receive the wreath which is offered to him by Nike.

Dr Arthur Evans has described a variety of this Tetradrachm, which is in his collection.

2. Æ. Tetradrachm. Obv. Similar head, but the letters ΠΑΡ... in front of neck immediately beneath the necklace (see the enlargement).

Rℒ. As last.



Signature of Parme....

Dr A. Evans' collection. — *Num. Chronicle*, 1890, Pl. XVIII, fig. 5.



Syracusan Tetradrachm.

A similar way of signing is found also on Didrachms of Camarina, by Euainetos, with the head of the river-god Hipparis on obv.

3. Æ. Tetradrachm. Obv. ΣΥΡΑΚΟΣΙ ΩΝ. Type as last, but without signature.

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℞. Quadriga to l., driven by male charioteer, holding goad in r. hand, reins in both ; above, Nike flying to r. about to crown him; in ex., dolphin to l. : border of dots.

B.M.Cat., *Sicily*, n° 210.

4. Æ. Tetradrachm. Similar; but on ℞., beneath hind legs of horses, a broken chariot-wheel.

B.M.Cat., *Sicily*, n° 211. — G. Philipsen Collection.

5. Æ. Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙ ΩΝ**. Head of Korê to l., wearing earring, necklace, and sphendone, tied above and ornamented behind with three stars of eight rays; beneath, head of bearded satyr to r.; around, four dolphins : plain border.

℞. Quadriga to l., driven by charioteer, holding goad in r. hand, reins in both, the rein of the near horse attached to front of chariot; above, Nike flying to r., about to crown charioteer ; horses prancing, the rein of the farthest broken and trailing; beneath their hind legs a broken chariot-wheel; in ex., ear of barley : border of dots.

Evans, *Syracusan Medallions*, Pl. IX, 7. — B.M.Cat., *Sicily*, p. 179, n° 219. — Head, *Coins of Syracuse*, Pl. V, 2.

6. Æ. Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΩ Ν**. Head of Korê to l., wearing earring, necklace, and sphendone, tied above; around, four dolphins; plain border.

℞. As last.

B.M.Cat., *Sicily*, n° 220.

The two last coins, although not described under the works of **ΠΑΡΜΕ**... in the British Museum Catalogue, seem nevertheless to belong to him (*Vide* Evans, *Num. Chron.*, 1890, p. 305). The reverses of both pieces show us the horses, the rein of one of which is broken and trailing, trampling upon broken chariot-wheel.

Other varieties no doubt exist of Parmenion's type, as the following :



Syracusan Tetradrachm.

7. Æ. Tetradrachm. Obv. By Kimon (?) Female head to l., hair in plain sphendone; broad diadem, over which her hair is drawn back; necklet with pendant pearls ; large earring; two dolphins before and two behind ; above, at back, **ΣΥΡΑΚΟΣΙΩΝ** ; the

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sphendone is tied above and ornamented with three stars of eight rays.

Rℒ. By Parme(nion). (*Vide* Evans, *Syr. Med.*, Pl, x, 5). Quadriga to r., driven by charioteer crowned by Nike; the rein of the farthest off-horse hangs loose; under the nearest horse's feet, a broken chariot-wheel; in ex., ear of barley.

Weight : 266 grs. — Bunbury Sale Catalogue, 1896, lot 492. — Du Chastel, *op. cit.*, Pl. 7, n° 77.

and perhaps others, described under n^{os} 214 to 225 of the British Museum Catalogue.

A specimen in the Hunter Collection at Glasgow, described by Macdonald, p. 229, and reproduced on Pl. XVII, 2 of the Catalogue is signed : **Π ΠΑΡΜΕ**.

The work of Parmenion is inferior to that of the great Masters of the coining art which preceded him at Syracuse.

BIBLIOGRAPHY. — L. Forrer, *Les signatures de graveurs*, &c.

PARME(*nion*) or **PARME**(*nidas*). This inscription occurs on a Didrachm of Neapolis, B.M.Cat., *Italy*, n° 73, and on copper coins of Thurium, of various periods. Raoul Rochette took it as an Engraver's signature, but subsequent writers, and in recent times, A. von Sallet, D^{r} Rudolf Weil, and D^{r} Arthur Sambon have shown the error of this attribution, as the name represents a magistrate.

PARMEGGIANI, ANTONIO MARIA (*Ital.*). Goldsmith, and Mint-engraver at Bologna, 1704-1709. His successor was Antonio Lazari.

PARMENSIS, LAURENTIUS (*Ital.*). Also called **LORENZO PARMIGIANO**. Medallist of the sixteenth century, who died at Rome after 1618. His real name was **LORENZO FRAGNY** (*Vide* Vol. II, pp. 133-135). This artist signed his productions variously : **L. P.**; **L. PAR.**; **L. PARM.**; **LAV. P.**; **LAV. PARM.**, &c.

The medal of cardinal Otto Truchsess von Waldburg, signed **L. P.**, reproduced on p. 135, Vol. II, is not by Lorenzo Parmigiano.

PARMENSIS or **PARMIGIANO, FEDERIGO** (*Ital.*). Surname of **GIAN FEDERIGO BONZAGNA** (Vol.I, 104, *N. E.* 214). His signature occurs as : **F. P.** ; **F. PARM.**; **FE. DE PARM.**; **FED. PARM.** or **Δ**. Medallist of the sixteenth century, who was still living in 1586.

Beside the medals enumerated under Gian Federigo Bonzagna, I may add : Cardinal Federigo Cesi, 1544-1563 [two Reverses; (a.) Façade of St. Caterine's Church at Rome ; — (b.) Justice and Clemency embracing each other]; — Giambattista II., Count of Collalto, 1560; Rℒ. Shield of arms; — Cardinal Ippolito II. d'Este, 1538-1572 [Two Rvs; (a.) Abraham prostrate before the three Angels ; — (b.) Four balls, &c.] ; — Pier Luigi Farnese, first Duke of

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Parma, 1545-1547 [Four Rvs.; (a.) View of the Citadel of Parma [2 var.]; — (b.) Unicorn [2 var.]; — Cardinal Alessandro Farnese, 1534-1589. Rℒ. Façade of the Church of Gesù at Rome; — Ottavio Farnese, second Duke of Parma, 1547-1586 [Two Rvs. (a.) Apollo and Marsyas; — (b.) PARMA Pallas Nikephoros]; — Pope Paul III., 1534-1549 [Six var. (a.) Façade of the Farnese Palace at Rome, 1588; — (b.) Rome; — (c.) The Citadel of Parma; — (d.) Unicorn; — (e.) NEC PRIMVS TERTIO, &c.; — (f.) The Jubilee Gate]; — Ottavio, and Pier Luigi Farnese; — Pope Paul IV., 1555-1559 [Four Rvs.; (a.) Jesus driving the dealers out of the temple; — (b.) Bust of Christ (2 var.); — (c.) Pallas standing]; — Pope Pius IV., 1559-1565 [Ten var.; (a.) Jesus in the Temple amidst the doctors; — (b.) Security seated (reproduced in Vol. I, p. 104, *N. E.* p. 214); — (c.) Jesus driving the dealers out of the Temple (2 var.); — (d.) Façade of St. Catherine's Church at Rome; — (e.) Jesus blessing the Poor; — (f.) Harbour and Fortifications of Civita Vecchia; — (g.) VIA PIA ROMA; — (h.) Virgin and Child; — (i.) The Porta Pia] — Pope Pius V., 1566-1572 [Fourteen var.; (a.) Peace (sev. var.); — (b.) Jesus giving the keys to St. Peter; — (c.) Christ driving the dealers out of the Temple (2 var.); — (d.) Rustic scenery; leg.: E. TENEBRIS. DIES. E. LVCO. LVX. LVCET (2 var.); — (e). Inscription in the field: PIVS. V. GHISLERIVS. BOSCHEN., &c.; — (f.) Victory of Lepanto over the Turks, 1571; (g.) Façade of Church; — (h.) Christ addressing the multitude; — (i.) Adoration of the Magi]; — Pope Gregory XIII., 1572-1585 [Four Rvs.; (a.) Massacre of St. Bartholomew (reproduced in Vol. I, p. 104, N. E. p. 214); — (b.) The Miraculous Draught of Fishes; — (c.) The Pope opening the Jubilee Gate, 1575 (2 var.)].

PARMIGIANO, GIANFRANCESCO. Surname of **ENZOLA** (*q. v.* Vol. II, p. 22). Medallist of the second half of the fifteenth century, who was still living in 1513.

In the Victoria and Albert Museum, London, there is a circular bronze Plaque, representing a combat between a mounted knight and two on foot, one of whom stabs the horse from beneath; signed: **MCCCCCLXVIII·IHOANNIS·FRANCISI·PARMESI·OPVS**; diam, 2 ½ in.

Enzola executed a Portrait-medal of Costanza Sforza in 1475.

PAROCHON. *Vide* **FAROCHON**. This signature occurs on a medal of the Paris Ecole de Pharmacie.

PAROLETTI (*Ital.*). Director of the Mint at Turin, from *an* XI of the First French Republic to 1813. His privy mark is a Heart.

PAROY (*French*). Sculptor and Medallist of the early part of the nineteenth century. His signature occurs on the following medals: The Royal Family of Spain at Bayonne, 1808; uniface medallion; — Napoleon and Josephine, 1809; uniface medallion; — Joachim

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Napoleon, King of Naples and Sicily, 1809; uniface medallion; — Invasion of 1814, &c.

BIBLIOGRAPHY. — Edwards, *The Napoleon Medals*, 1837. — L. Bramsen, *Médaillier Napoléon le Grand*, I, II. Paris, 1904, 1907.

PARRACH, GREGOR (*Austr.*). Comptroller at the Mint of Vienna, 1573.

PARRHASIUS (*Greek*). A Painter of ancient Greece, born at Ephesus; came to Athens and became the rival of Zeuxis; he was the contemporary of Socrates and a man of arrogant temper. His works were characterised by the pains bestowed on them.

The design of Parrhasius representing the combats of Centaurs and Lapithae was reproduced in rilievos by the sculptor **MYS** on the shield of the bronze statue of Minerva, the anterior production of Pheidias.

BIBLIOGRAPHY. — C. Drury E. Fortnum, *Bronzes of European origin in the South Kensington Museum*, London, 1876.

PARSONS & CO, JOHN (*Amer.*). Bankers of Oro City, Colorado, who about 1850 issued private currency consisting of 2 ½ and 5 Dollar pieces, undated, showing an Eagle on obv. and a Stamping Machine on R/.

PART, HANS (*Germ.*). Mint-master at Munich, *circ.* 1458, 1460.

PARTENSTEIN, ANTON (*Austr.*). Mint-master at Warsaw, 1772-1774. His initials **A. P.** occur on the coinage.

PARTFELDER, THADEUS (*Austr.*). Mint-master at Linz, 1526.

PASCAL, ERNEST EMILE (*French*). Contemporary Sculptor, born at Paris; pupil of Barye. He is the author of some Portrait-medallions, amongst which I have noticed : 1881. M. Barye, bronze silvered; — 1882. Michelet; — M. Fribourg. medallion in silvered metal.

PASCAL, FRANÇOIS MICHEL (*French*). Contemporary Sculptor, born at Paris, 29. September 1810, died there in January 1882; pupil of David d'Angers; entered the Ecole des Beaux Arts on 1. October 1828. He obtained a medal of the Third Class in 1847, and another of the Second Class in 1848.

Besides numerous works of sculpture, this artist has also produced some Portrait-medallions : 1833. M. Courtin, architect; — M. Ed. S***; — M. K***; — Colonel Storn; — M. A. G***; — Daubigny, painter; — Morin; — Robert Lovett, &c. These are all cast in bronze.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

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PASINATI, GIUSEPPE (*Ital.*). Sculptor and Medallist of the end of eighteenth century and early part of the nineteenth. He was Chief-engraver at the Mint of Rome, *circ.* 1814, in which year he engraved the Annual medal of Pope Pius VII., commemorating the Loyalty of the Papal Volunteers of Cesena and Imola; and by the same Engraver are the Medals of 1815; R/. Constancy and Religion, and Dedication of the Madonna of Savona, as well as a Portrait-medal of Alessandro Volta. Another of his medals commemorates the Return of Pope Pius VII to Rome, 1814, &c.

PASINATI, LUIGI (*Ital.*). Medallist of the second and third quarters of the nineteenth century. I have noticed his signature : **L. PASINATI** on the obv. of a medal commemorating the Plague at Tivoli, 1856, as well as on a series of commemorative medals of the Sede Vacante of 1823.

PASINATI, PAOLO (*Ital.*). Contemporary Sculptor and Medallist, residing at Rome. By him is a Portrait-medal of Volta, 1884.

PÄSINGER, HANS (*Austr.*). Mint-master at Landshut, *circ.* 1442. Several other members of the same family were employed at the mint about that time in various capacities.

PASQUALIGO, FRANCESCO (*Ital.*). Mint-inspector at Venice, 1741. His initials occur on the coinage.

PASQUIER, ADAM (*French*). Engraver, who was working *circ.* 1548-1551. He is mentioned in 1551 as assisting Marc Béchot, Engraver general, in the confrontation of the current Deniers of the Mint of Bayonne.

PASSAGLIA (*Ital.*). Gem-engraver of the eighteenth century, who flourished at Rome, and produced many works after the antique. King says : " A lieutenant in the Papal guard, he has surpassed every modern, except perhaps Rega, in attaining to not merely the antique spirit in design, but even the peculiar all but inimitable antique touch in the execution. Of the former, his Centaur vanquished by a Bacchante is a conspicuous proof; of the latter, his Cupid crossing the waves on his own quiver, masted with an arrow, and steered with his bow. The sinking of the intaglio and the finishing of the details with the diamond point, is entirely after the Greek technique. Though plainly signed with the artist's name (disguised in Greek letters, ΠΑΖΑΛΙΑΣ), these works have been received and published as indisputable antiques ". (' Spilsbury Gems).

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872, p. 438.

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PASSAMONTI, S. (*Ital.*). Sculptor, Medallist, Gem-, and Coin-engraver at Rome, during the second and third quarters of the nineteenth century. He was a pupil of Canova, and for some time occupied the post of Chief-engraver at the Mint of Rome. One of his finest productions is a cameo in onyx, representing Jupiter defeating the Titans, which he exhibited at the Great Exhibition, London, 1851. I have also noticed his signature on the Annual medal of 1851 of Pope Pius VII., commemorating the Ratification of the new Code of Laws, and on two Portrait-medals of Antonio Canova, 1816.

PASSE, SIMON ; also **VAN DE PAS** or **PASS, PASSAEUS** (*Dutch*). A famous Engraver, born at Utrecht *circ.* 1574, came to England about 1613, and worked there for ten years; then entered the service of the King of Denmark at Copenhagen where he remained until his death (about 1644, certainly not later than 15. July 1647). He was the youngest son of Crispin (or Crispiaen) van de Pas (or Passe), a clever Line-engraver, and a brother of Crispin who worked both at Paris and Amsterdam, and of William, who also found employment in England.

In London Simon Passe vorked for Nicholas Hilliard from whom he received a licence to engrave counters of the Royal Family. Amongst his earliest works, mentioned by Lionel Cust, are Portraits of Henry, Prince of Wales, dated 1612; Sir Thomas Overbury, 1613 ; and a few other engravings, including a portrait of Goltzius, 1614. In 1616 he executed an equestrian portrait of Anne of Denmark, with portraits of various courtiers. In 1618 he contributed to the ' Bazilicologia ' and ' Herwologia' in 1622.

Simon Passe's work was continued by his pupils, John Payne, and David Loggan.

Of his numerous prints, his Portraits are the best; but he engraved also several sacred subjects, frontispieces, and other plates for books, some of which are signed ℞. Williamson's ed. of Bryan's *Dictionary of Painters*, 1905, gives the following as his most esteemed prints : Queen Elizabeth ; full length ; — James I., crowned, sitting in a chair ; — Similar, wearing hat; — Charles I., when Prince Charles; — Anne, Queen of James I., on horseback, with view of Windsor ; — Prince Henry with a lance ; — Philip III., King of Spain ; — Maria of Austria, his daughter (two varieties) ; — General Edward Cecil, son of the Earl of Exeter ; — George Villiers, Duke of Buckingham ; — Launcelot Andrews, Bishop of Ely, 1618 ; — William Burton, physician, 1620 ; — Robert Carre, Earl of Somerset ; — Frances Howard, Countess of Somerset ; — Francis Manners, Earl of Rutland ; — James Hay, Lord Saley, afterwards Earl of Carlisle ; — Thomas, Earl of Arundel; after Mierwelt ;— Sir Walter Raleigh ; — John King, Bishop of London ; — Sir Thomas Smith, ambassador to Russia ; — William, Earl of

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Pembroke; after Van Somer; — Richard, Earl of Dorset; — Archbishop Abbot, with a View of Lambeth; — Robert Sidney, Viscount Lisle; — Charles, Earl of Nottingham; — Mary Sidney, Countess of Pembroke; — Henry Wriothesly, Earl of Southampton; — Edward Somerset, Earl of Worcester; — Count Gondomar, Spanish ambassador to the English Court; — Frederick Henry, Prince of Orange, inscribed *Liberum Belgium*; — Large Head of Christian IV. of Denmark; — Sir Thomas Overbury; — Captain John Smith; — Four whole-length Portraits of Dukes of Burgundy; John the Intrepid, Philip the Bold, Philip the Good, and Charles the Rash; — Christ with the disciples at Emmaüs, &c.

Walpole adds a number of others, some about the Engraver of which he was not quite certain.

Most of the Counters issued during the reign of James I. were produced by Simon Passe, who had received a licence from Nicholas Hilliard (*q. v.*) "These Counters", says Mr. H. A. Grueber, "are stamped in imitation of engraving. They were used as Markers or Counters "for reckoning and for play". They appear to have been issued in sets of thirty-six, composed either of pieces of different types or of repetitions of the same type. The period over which the issue of these pieces ranges is from 1616 to 1638, the earlier date corresponding with that when Simon Passe commenced his portraits of various members of the Royal Family and others (*Med. Ill.*, I, 375).

These Counters comprise the following Portrait-pieces: James I. and Prince Charles (several varieties); — Charles I. and Henrietta Maria (sev. var.); — Gustavus Adolphus of Sweden, and his Queen Maria Eleonora; — Set of thirty-six Portraits of Sovereigns of England, from Edward the Confessor to Charles I., and others of Henry, Earl of Darnley; Mary, Queen of Scots; Anne of Denmark; Henry, Prince of Wales; Henrietta Maria, Queen of Charles I.; Charles (II), as Prince of Wales; Frederick and Elizabeth of Bohemia, and their son, Charles Louis; — Set of thirty-six Portraits of English Sovereigns, and others of Philip II. of Spain; Henry IV. of France; Marie de Medicis; James (II) as Duke of York; Frederick and Elizabeth of Bohemia as Count and Countess Palatine; Bernhard, Duke of Saxe-Weimar, &c. Some of these Counters bear dates posterior to Simon Passe's sojourn in England, and are probably not by him, but by his pupils. Many were executed at a later date, after his originals. The earliest seem to have been engraved by hand, and are of great beauty and value.

Of greater merit still are Passe's Medallic Portraits, engraved, or stamped in imitation of engraving, on oval silver plates, many of which bear the artist's signature: *Si. Pas. fc.*; — **S. P.** *fc.*; — *Simon Passaeus sculp.*; — *Si: Pa: fec.*; — *S. P. sc.*; — **S. P.**; — *Simon*

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Passaeus fecit; — *Sim: Passaeus sculpsit*; — *Simon Passaeus sculpsit Lo=*, etc.



Queen Elizabeth; Engraved Plaque by Simon Passe.

Among these are: Portrait-plaque of Queen Elizabeth, copied from a miniature by Isaac Oliver; the Queen is in the dress that she



James I., Anne, and Prince Charles, 1616.

wore when she went in state to St. Paul's after the defeat of the Spanish Armada. The inscription is said to have been the impromptu

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production of a Westminster scholar, Elizabeth herself having proposed her armorial bearings as the subject of an epigram. Another scholar deserved much credit for his prompt translation:

" May Juda's lyon and the root of Jesse.
Protect thy Lyons and thy flowers, Sweet Bess. "

There are varieties; — James I.; obv. Bust, three-quarters to r.; R/. Shield of arms (Two varieties; one signed : SP (in mon.)*fe.*, and the other, *Simon Passaeus sculp.*); — Another; King wears hat; — Queen Anne; obv. Bust, three quarters to l.; R/. Armorial shield of Anne (Varieties exist made after this at a later date); — Charles, Prince of Wales, 1616 (2 var.); — James I., Anne, and Prince Charles, 1616



Prince Charles of Great Britain, 1616.

(*illustrated*); — Frederick, Count Palatine, Elizabeth, and son, 1616 (a specimen in the Erbstein Sale, May 1908, was purchased by Messrs Spink for 500 Marks; — Maria, Infanta of Spain, 1616 (signed ; *Simon Pass: fecit Lond.*); — George Villiers, Marquis of Buckingham, 1618; — Richard Sackville, Earl of Dorset; — Uncertain Portrait: R/. Motto on scroll: VINCENTI DABITVR (*Med. Ill.*, I, 232.94); — Henry IV. and Marie de Médicis; signed on both sides (from Baron Pichon's collection, 1899; published by M. Ad. Blanchet, *Procès-verbaux de la Société française de Numismatique*, 1905, pp. XXIX-XXXII); — Charles I.; obv. Bust, three quarters to l.; nc R/.; — Charles I., as Prince Charles, 1616 (*illustrated*); — Maurice, Prince of Orange, 1616; — James I. and Prince Charles, counters (sev. var.); — Phœnix Medalet of Elizabeth, *circ.* 1590 (by Passe or Hilliard); — Charles I. (as Prince of Wales), 1626 (a specimen in the Berlin Museum, signed : *Si. Pa. fec. anno 1626*. Nagler, *Mon.* V, 17.100).

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There exists a large number of imitations of these Plaques by Simon, some even in gold. His style was copied by other artists of the seventeenth century and later. A medalet in the British Museum, with the portrait of Gustavus Adolphus of Sweden, of the same style and work, bears W S in monogram, which may represent the initials of the artist Walter Schultz. A Portrait-plaque of the same King, unsigned, and also after Passe, was formerly in the Schultze, and Wunderli von Muralt collections, and is now in that of Messrs Spink and Son L[d].



Gustavus Adolphus, Plaque after Passe.

It has been suggested that Simon Passe's Plaques were originally intended for printing plates. Some appear to have been engraved by hand, and others were struck in imitation of engraving. Excepting the counters, his works are very rare, and obtain high prices.

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PASSE, WILLIAM (*Dutch.*). Son of Crispin de Passe, and brother of Simon; born at Utrecht in 1590; resided the greater part of his life in England, and lived until about 1660. Amongst his copper-plates are: James I. and his family; — James I. with Henry, Prince of Wales; — Robert Dudley, Earl of Leicester (oval); — George

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Villiers, Duke of Buckingham ; — Robert Devereux, Earl of Essex, on horseback ; — Frances, Duchess of Richmond and Lenox ; — Christian IV. of Denmark, and Frederick of Holstein ; — George Chapman ; — Sir John Haywood (signed : *W. Pass f.*) ; — Sir Henry Rich ; — Darcy Wentworth, 1629 ; — The King and Queen of Bohemia, and four of their children (signed : *Will. Pass fecit, ad vivum figurator, 1621*) ; — The count Palatine's family.

These Copper-plates have a medallic character.

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PASSENI, JAKOB (*Boh.*). Mint-master at Prague, 1621, and Neisse, 1622. In contemporary documents he is styled : " Eltisten der Prager Juden ". To these Jews of Prague have been assigned a number of large thin gold medals, with more or less faithful portraits of Constantine the Great, Charlemagne, Louis XII. of France and Queen Anne of Brittany, Queen Eleonora of Portugal, Henry VII. of England and Elizabeth Woodville, Charles V., &c.

PASSERI (*Ital.*). Antiquary, born in 1694, died in 1780, who is known for his forgeries of Italic bronze bars of the latter epoch of the heavy copper coinage. Some of his imitations and concoctions are described in *Num. Zeitschrift*, 1905 (H. Willers, *Italische Bronzebarren aus der letzten Zeit des Rohkupfergeldes*).

PASSERO, BERNARDINO (*Ital.*). Sculptor and Medallist, who was working at Rome in the last quarter of the sixteenth century. In conjunction with Bartolommeo Argenterio, of Turin, he executed about 1582 Portrait-medals of Pope Gregory XIII., which were intended to be placed in the foundations of the College of Jesuits. Bertolotti, *Artisti subalpini in Roma*, informs us that Passero made three of these medals and Argenterio two. These are no doubt, says Armand, the medals described by Bonanni (nos 47-57) : 1. Bust of Gregory XIII. ; ℞. Abraham counting his 300 soldiers ; — 2. ℞. Inscription in nine lines : SACERDOS. MAGNVS., &c. ; — 3. ℞. Religion enthroned and surrounded by allegorical figures representing Theology, Mathematics, Philosophy, and Poetry ; — 4. ℞. Gregory XIII. enthroned, blessing Jesuits ; — 5. ℞. GREGORIO PASTORI OPTIMO, &c. God appearing to the kneeling Pope ; in front, a flock of sheep, and tiara.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, III, 1887. — I. B. Supino, *Il Medagliere Mediceo*, Firenze, 1899. — Blanchet, *op. cit.*

PASSY, PAPIN DE (*French*). Mint-master at Beaucaire, in conjunction with Simon Chastellain, 1418-1423. They struck there Florettes, with the distinguishing mark of a small Gothic b between

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the crosslet and word **KAROLVS**. The Beaucaire mint was opened by the Regent in 1418 and closed, 4. November 1423.

BIBLIOGRAPHY. — E. Faivre, *État actuel des Ateliers monétaires français et de leurs Différents*, Paris, 1894.

PASTA, PIETRO (*Ital.*). Mint-master at Venice, 1759.

PASTELES (*Span.*). Contemporary Sculptor and Medallist of Madrid, by whom is the War Medal, with bust of Alfonso XIII., granted by the Spanish government for the " Campaign of Luzon ", 1896/97.

PASTI, MATTEO DE' (*Ital.*). Medallist, Sculptor, Painter, and Architect of the fifteenth century. He was born at Verona, *circa* 1420, and died about 1490. His father was the Magister Andrea da Verona. He appears to have received a careful education, and was not only a distinguished humanist but also a clever orator. The first mention of his name occurs in 1441, in which year he was residing at Venice and wrote to Pietro de' Medici, son of Cosmo the elder, and father of Lorenzo the Magnificent. In 1444 we meet him at



Guarino of Verona (reduced).

Ferrara with his teacher, Pisano. There he executed " the portrait — so characteristic in its ugliness — of the tutor of princes, the renowned Greek scholar Guarino, then in his seventy-fifth year, and like himself a native of Verona ". In the following year, the artist accompanied Pisano to the Court of Sigismondo Malatesta at Rimini, and remained there until 1483, when he returned to his native city. His reputation spread as far as Constantinople, whither he was summoned by the Sultan Mohammed II. *ad se pingendum effingendumque* but he did not get further than Candia. At Rimini

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Sigismondo Pandolfo Malatesta.

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he superintended the building of the Temple of Fame of Malatesta, designed by Leone Battista Alberti, of San Francesco.

Matteo de' Pasti's medals are variously signed : **MATHEVS PASTVS**; — **MATTHEVS DE PASTIS**; — **MATHEI DE PASTIS OPVS**; — **MATTHAEI PASTII OPVS**, &c.

These medals are : Leo Baptista Alberti, Florentine architect, 1404-1472 ; 93 mill. signed : **MATTHAEI · PASTII · VERONENSIS OPVS**); — Guarino of Verona, writer, 1370-1460 ; 92 mill. (**MATTHEVS · DE · PASTIS · F.**); — Jesus Christ ; 93 mill. (**OPVS · MATTHAEI · PASTI · VERONENSIS**); — Timoteo Maffei, archbishop of Ragusa, † 1470; two types : 92 and 29 mill. ; — Benedetto de' Pasti, brother of Matteo; 90 mill. ; — Sigismondo Pandolfo Malatesta, lord of Rimini, 1417-1432 † 1468 ; 12 varieties : 1. Uniface Medallion, 115 mill. ; — 2. ℞. The Castle of Rimini, CASTELLVM SISMVNDVM · ARIMINENSE · MATHEVS · PASTVS · V · FECIT ; 83 mill. ; — 3. The Castle of Rimini; diam. 83 mill. (*illustrated*); — 4. The Castle of Rimini, CASTELLVM · SISMONDVM · ARIMINENSE · M · CCCC · XLVI; 83 mill. ; — 5. Strength seated facing on throne between two elephants' heads, and holding broken column ; ex. : M.CCCC.XLVI ; 83 mill. ; — 6. Similar to n° 4, but with obv. legend : SIGISMUND · PANDVLFVS · MALATESTA · PAN · F · PONTIFICII · EX · IMP' ; 83 mm. — 7. Similar to n° 5 ; obv. legend : SIGISMONDVS · P · D · MALATESTIS · S · R · ECL · C · GENERALIS ; — 8. Obv. as last ; ℞ O · M · D · P · V · M · CCCC · XLVI. Shield, helmet and crest of Sigismondo ; 43 mill. ; — 9. Similar, without the artist's signature : **O· M· D· P· V·** ; — 10. Obv. SIGISMVNDVS · PANDVLFVS · MALATESTA. Bust to l. ; ℞. PONTIFICII · EXERCITVS · IMP · M · CCCC · LVII. Hand holding palms ; — 11. ℞. Façade of St. Francis Church at Rimini ; dated M · CCCC · L ; diam. 40 mill. ; — 12. Portrait-medallion, uniface, with obv. legend : SIGISMVNDVS · PANDVLFVS · MALATESTA · PAN · F · POLIORCITES · ET · IMP · SEMPER · INVICT. ; 90 mill. ; — Isotta de' Rimini, concubine, and fourth wife of Sigismondo Pandolfo Malatesta, 1417-1456 † 1470; 8 varieties : 1. Bust to r. ; ℞ Elephant to r. ; diam. 84 mill. ; *illustrated* ; — 2. Similar, with rising sun instead of artist's name ; 84 mill. ; — 3. ISOTTAE ARIMINENSI. Bust to r., without veil ; ℞. M · CCCC · XLVI. Elephant to r. ; 83 mill. ; — 4. Obv. as n° 1. ; ℞ OPVS · MATHEI · DE · PASTIS · V · M · CCCC · XLVI · Angel holding a wreath ; 41 mill. ; — 5. Similar, without the legend on ℞ but date ; — 6. ℞. ELEGIAE. Closed book ; 41 mill. ; — 7. Similar, but with date on obv. M · CCCC · XLVI and different legend; — 8. ISOTE · ARIMINENSI · FORMA · ET · VIRTVTE · ITALIAE · DECORI. 1447. Bust to r., with veil behind head ; ℞ The Malatesta Rose, and monogram of Matteo de' Pasti ; diam. 85 mill.

C. Von Fabriczy's appreciation of Matteo de' Pasti's work deserves quotation here : " Some of the artist's early Veronese

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Isotta de' Rimini.

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works, as the medals of Maffei and Benedetto Pasti, in their vigorous realism, approach much more nearly to Pisano than do his later productions. On the whole, we cannot agree with Friedländer and Heiss who among all the masters of the Quattrocento rank him second only to Pisano. Goethe forms a more just estimate, when he finds him distinguished by tenderness, repose, simplicity, naïveté, as well as great carefulness, almost amounting to timidity, in the presentation of his details. His portraits in general have not the vivid life and the grand ideal cast of those of his master : rather do they show for the most part a certain limitation in conception and a dryness of modelling. But it is especially in the reverses that he proves himself far inferior to Pisanello in inventive genius and overflowing wealth of composition, as also in technical finish in the treatment of the relief; indeed, in these respects he becomes sometimes flat and insignificant. When he attempts an entirely ideal subject he degenerates into feebleness and prettiness, as we see by his medal of Christ. Nevertheless in moments of inspiration he produced one or two such masterpieces as the finely finished head of Sigismondo as " Poliorcetes semper invictus ", a valuable and unique specimen in the Berlin Cabinet, and the best of all the medals which Pasti made of the tyrant of Rimini [1] ". For, as was proper, our artist was obliged to place his highest talent at the service of his lord and his house; and thus, as products of his Renaissance period, we possess besides the medal of Alberti, only medals of Malatesta (and there are a dozen) and of the lady who was first his mistress and afterwards his wife, Isotta degli Atti (of whom there are eight different portraits). Divinised by Sigismondo in a monument erected to her during her lifetime with the inscription, " Divae Isottae Sacrum ", celebrated by him and by the swarm of dependent poets in the elegies of the " Isottaei " on account of her intellectual excellences no less than of her personal charms, Isotta nevertheless on Pasti's medal appears to us in by no means so extraordinary a light. In her features we can trace kindliness and enjoyment of life, and can perceive the expression of an intelligent mind; but we search in vain for greatness or the stamp of princely nobility, and are still more unwilling to allow her the charm of intoxicating beauty. The elephant, however, which appears so frequently on the reverse of her medals, symbolises her ruler and husband ; he had chosen it with the motto, " Elephas Indus Culices Non Timet ", for his device, or " impresa ",

1. And yet how much of the essential character of the despot has been sacrificed in Pasti's conception, when compared to Pisano's medal! Notice the outline of the skull altered to adjust it to the circular form of the medal, the elegant crimping of the hair, the foppish laurel-wreath, which almost transform the fierce tyrant into a *petit-maitre* of the Quattrocento! (Note by G. F. Hill on p. 44 of Mrs. Hamilton's translation of Fabriczy's *Italian Medals*.)

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as it was called in the Quattrocento. Here also the Weimar dilettanti have allowed themselves to be carried away in their enthusiasm, when they call the medal of Isotta, " as we may say, unique in feeling, sincerity, and attractive antique simplicity of representation. "

Mr. Hill in his review of Von Fabriczy's work in the *Numismatic Chronicle*, 1903, p. 191, remarks : " The medallist who generally ranks next to Pisanello, Matteo de' Pasti, fares rather ill at Herr von Fabriczy's hands. True, he is a bad second to Pisanello, but the man who could produce the medals of Guarino and of Isotta da Rimini, and the view of the Castle of Rimini on the reverse of the medal of Sigismondo Malatesta, is a genius of high order. The Castle of Rimini is without doubt the finest representation of any architectural subject — no easy task — in the whole range of medallic art. Matteo de' Pasti is however the only important artist in whose case we feel that the writer's appreciation is anything but just. "



Leo Baptista Alberti, by Matteo de' Pasti.
($\frac{1}{2}$ of the actual size).

Supino gives some further interesting information on Matteo de' Pasti's life, and states that the artist and his brother Antonio were both in the employment of Sigismondo Pandolfo Malatesta. In 1441, Matteo was residing at Venice, wherefrom he wrote to Piero de Medici, father of Lorenzo the Magnificent, " intorno a certa sua scoperta per applicar l'oro ai dipinti e alle pitture dei Trionfi del Petrarca " (*Il Medagliere Mediceo*, p. 23).

" Pasti's most successful medallic productions were made in the service of Sigismondo. The portrait medal with the Rocca Malates-

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tiana on the reverse is indeed his masterpiece. For it stands quite alone among his medals in combining with a fine obverse a really successful and original reverse composition. The medal bears a fine profile bust of Sigismondo. Still, to the eye fresh from Pisanello's portrait of the same man, Matteo's is a comparatively tame production. It lacks the fire and spontaneity of the great medallist's work; its effect is more formal; one doubts whether it can be as good a portrait, seeing the way in which the contour of the head is accommodated to the circular field. A little more, and we should say that the style was petty. On the reverse, however, is a design the merit of which has hardly been adequately appreciated. This is the Rocca Malatestiana, in commemoration of the completion of which in 1446 the medal was cast. No representation of a piece of architecture on any other Italian medal can compare with this splendid mass. Doubtless Pasti's practical experience as architect and painter helped him to obtain this surprising effect of solidity and depth" (G.F. Hill, *Pisanello*, 1905, p. 229).

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PASTORINO (PASTORINO DE' PASTORINI) (*Ital.*). Painter, Coin-engraver, and Medallist, son of Giovanni Michele de' Pastorini, a shoemaker of the neighbourhood of Siena, was born about 1508. He died at Florence, 6. December 1592, and was buried there in Santa Maria Maggiore. In his early years he was a pupil of Guillaume Marcillat, a celebrated French painter on glass, who ended his life in that town. Between 1531 and 1548 he was often employed in that art both at Siena and Rome. Among his works of this kind is the great window over the door of the cathedral of Siena.

"Not until much later", says Von Fabriczy, "did it occur to him to model portraits in wax, which he afterwards painted, and to try his hand also in casting medals and engraving dies. From 1552 onwards we find him at the mints of Parma, Reggio d'Emilia, Ferrara (where he was Master of the Mint, 1554-1559, under Ercole II.) and Novellara (1574), until in 1576, after a short stay at Bologna, he entered the service of the Grand-Duke Francesco of Tuscany as "maestro di stucchi" (stucco-worker), with a yearly income of 120 ducats. He never again left Florence during his lifetime, and died on 6. December 1592, about 84 years old. In the number of his medals, the dates of which lie between 1548 and

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1578 (which does not, however, exclude the possibility that other undated medals may have been produced both earlier and later), he surpasses all other companions in his craft; we are acquainted with 190 pieces (of which about two dozen are merely attributed to him), and the number is constantly increased by others coming to light. The greater portion of them are signed with his initial, and almost all are devoid of reverses. He herein gives expression to a



Hieronima Sacrata.

change, which had been introduced into the character and object of medals. The custom was abandoned of associating the portrait with



Ariosto.

the attributes or achievements in which the person depicted had outshone his contemporaries, or with any act of his life that would

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have assured him the remembrance of after generations. Even without such qualifications men considered themselves worthy of being immortalized in bronze, and demanded from the medal nothing more than a portrait. The medal, in fulfilling this demand, now sacrificed the more dignified and monumental stylistic treatment, which we so often encounter in the masterpieces of the



Titian.

Quattrocento, to a more intimate portraiture of the individual. Not only does it reproduce the portrait in a version as close as possible to life, but it seeks by the most accurate fidelity in the details of dress and ornament to apprehend and bring out its connection with the world around. This character, besides a highly developed feeling for grace, attractiveness, and sensuous charm in



Atalanta Donati.

the presentation of the likeness, as well as of taste in arrangement, impresses itself on the works of Pastorino and explains their popularity both in former and in present times. On the other hand, they almost entirely lack the depth of conception, the force, the feeling of throbbing vitality, which so thrill us in his predecessors. "What a portrait! but, alas! a portrait only," are we tempted to

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exclaim in the presence of his highest creations, which — and this is equally characteristic both of the period and of the artist — for the most part celebrate female beauty in named and unnamed, known and unknown models. The few examples which we have chosen from the works of the master may serve to elucidate and justify what we have said.



Girolama Orsini.

"The busts of the two great celebrities Ariosto and Titian belong to his best works, thanks to their unassuming simplicity and the absence of that affected pose which detracts from the impression conveyed by so many of Pastorino's male portraits. The softly defined head of Atalanta Donati, a Sienese poetess of the middle



Beatrice of Siena.

of the sixteenth century, shows how the artist occasionally allowed himself to be influenced by the example of antique gems. On the other hand the matronly head of Girolama Orsini, wife of Pierluigi Farnese, the dissolute son of Paul III., and first Duke of Parma and Piacenza, with the picturesquely draped widow's veil over her head, has the appearance of an impression from the life; and that of the otherwise unknown Beatrice da Siena is entirely modern

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both in conception and costume. The last named medal has, moreover, a reverse, utterly banal, it is true. In the gentle, innocent



Battista Guarini.

countenance of the youth Battista Guarini, we can scarcely foresee the man who was to become the refined author of the formerly much admired Pastor Fido.... " (*Italian Medals, English edition*, pp. 145-149).



Cardinal Michele Bonelli, 1570.

Vasari says of Pastorino that " he has copied all the world and persons of all kinds, great nobles, distinguished artists, and persons unknown or of low degree..." (*Mrs Foster's transl.*, III, p. 484).

" Pastorino ", remarks Mr. Keary, " confined himself almost exclusively to portraiture and very nearly perfected this branch of the art. A very large number of his works are known, chiefly lead

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proofs without reverses, cast, but so finely that they seem at first sight as if they had been struck. Delicacy rather than vigour is the artist's *forte*; he succeeds well with portraits of women and boys." (*Guide*, p. XVI.)

The best known medals of Pastorino are : Antilia of Siena ; — Lodovico Ariosto (*illustrated*) ; — George of Armagnac, 1554, archbishop of Toulouse, 1562, and Avignon, 1577 ; — Francesco Baiardi, of Parma, 1556 ; — Julia Barattieri, wife of Francesco Baiardi, 1556 ; — Evangelista Baroni, 1557 ; — Baldassare Basta ; — Beatrice of Siena (*illustrated*) ; — Cornelio Bentivoglio, 1557. This medal exists with five varieties of reverses, which are not by Pastorino ; — Annibale Bentivoglio, 1559 ; — Laura Sessi de Boiardi ; — Michele Bonelli, 1570, cardinal (*illustrated*) ; —



Vitale Gemelichio.

Gianfrancesco Boniperti ; — Alessandro Bonzagna, and his second wife Cicilia, 1553 ; — Caterina, and her son, Flaminio Bonzagni ; — Charles of Bourbon-Vendôme, cardinal, 1555 ; — Paolo Emilio Brenieri, 1559 ; — Costanza Buti ; — Leonora Calcagnini (1524-†1595) ; — Antonio Caraffa, 1556 ; — Carlo Caraffa, 1557 ; — Camillo Castiglione, 1561 ; — Virginia Mazzatosta de Castro ; — Flaminia Cocceia ; — Girolama Colonna ; Rℒ. Pudicitia ; — Cornelia Colonna Savelli ; — Contessa of Siena ; — Cornelia Siciliana ; Rℒ. Truth unveiling herself ; — Tiberio Crispi ; Rℒ. Ο ΣΟΦΟΣ ΠΑΝΤΑ ΔΟΥΛΟΙ—P. Time in chariot drawn by a bull and horse ; — Francesco Cruciano ; — Atalante Donati (*obv. illustrated*) ; — Ercole II. d'Este, fourth Duke of Ferrara, Quarter Scudo, 1559,

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signed P.; ℞ SVPERANDA OMNIS FORTVNA. Patience standing; — Eighth Scudo, 1559; ℞. TVA DEXTERA · DNE. St. George and the Dragon; signed P; — Eighth Scudo, 1554; ℞. Standing figure of Patron Saint; signed P; — Eighth Scudo, undated; ℞. EXALTAVIT ·



Annibale d'Este, 1556.
($\frac{3}{4}$ of actual size).

ME · DEXTERA · DNE. Shield of arms; signed P. To these coins, which all bear Pastorino's signature, should probably be added many



Buonaventura Gruamonti.

others, unsigned, which the artist engraved during his mint-mastership at Ferrara, from 1554 to 1559; — Ippolito II. d'Este, cardinal of Ferrara, 1554; — Another, undated, and without signature; — Alfonso II. d'Este, fifth Duke of Ferrara, 1556; — Another, undated, and without signature; — Half Scudo, 1564.

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RL. ANIMI SVPER OMNIA; — Quarter Scudo, 1565. Both coins are signed : P; — Francesco d'Este, Marquis of Massa, 1554; — Niccolo d'Este, 1559; — Alfonso d'Este, Marquis of Montecchio, 1575; — Giulia della Rovere d'Este, consort of Alfonso d'Este; — Cesare d'Este, first Duke of Modena, 1575; Alfonso d'Este, Marquis of Este, 1573; — Luigi d'Este, cardinal of Ferrara, 1561; — Another, undated and unsigned; — Eleonora and Lucrezia d'Este (medal probably executed in 1552); — Lucrezia de' Medici, first consort of Alfonso II., 1558; — Barbara of Austria d'Este, 1565; — Annibale d'Este, 1556 (*illustrated*); — Isabella Rammi



Leonora, Duchess of Mantua.

d'Este, 1556; — Girolama Orsini, Duchess of Parma and Piacenza, and her third son, Cardinal Ranuzio Farnese (*obv. illustrated*); — Alessandro Farnese, 1556; — Ottavio Farnese, and his consort Margaret of Austria, 1552; — Margaret of Austria; signed P; — Another, dated 1557; — Alessandro Farnese, third Duke of Parma, and his consort, Mary of Portugal, 1566; — Felice of Siena; — Alessandro Fiaschi, of Ferrara; — Girolamo Florati, of Ferrara; — Fausta Forteguerri; — Pietro Fortini; — Raimond de Fourquevaulx, 1556; — Henry II., King of France, 1554; — Sigismondo Fregose; — Vitale Gemelichio, 1559; — Genca; — Giulio Giordani, 1555; — Giulia of Bologna, 1555; — Contessina Goletti, 1555; — Margarita Paleologo Gonzaga, consort of Duke Federigo II. of Mantua, 1561; — Guglielmo Gonzaga, third Duke of Gonzaga, 1561; — Eleonora of Austria, consort of Guglielmo I. of Gonzaga,

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1561 (*illustrated*); — Camillo Gonzaga, Count of Novellara; — Alfonso Gonzaga, Count of Novellara; — Lodovico Gonzaga, Duke



Alberto Lollio.

of Nevers, 1559; — Aurelio Grimaldi, of Reggio, 1555; — Giulio Cesare Grossi; — Buonaventura Gruamonti, 1557 (*illustrated*); — Alessandro Battista Guarini, 1556; — Battista Guarini, 1555; — Balthasar Guttierez, 1559; — Leonard de Harrach, 1558; — Isabella

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of Padua; — Livia Landucci; — Alberto Lollio, poet of Florence, 1562; Rℒ. Caduceus; — Another; Rℒ. OBVIIS VLNIS. Fortune escaping (*illustrated*); — Ursula Lopez, 1555; — Francis of Lorraine, Duke of Guise, 1557; — Charles of Lorraine, cardinal, 1555; — Louis of Lorraine, cardinal of Guise, 1560; — Lucrezia; — Ippolito Malaguzzi, 1554; — Livia Marzi; — Camilla Martelli de' Medici; — Francesco de' Medici, second Grand Duke of Tuscany; — Bianca



Isabella Manfro de' Pepoli, 1571.

Capello de' Medici, Grand Duchess of Tuscany, 1578; — Giangaleazzo Roscio de Monte, of Lucca, 1571; — Francis of Montmorency, 1556; — Garcia Nasi, 1555 (legend in Hebrew); — Angelo Niccolini, cardinal, 1555; — Girolamo Novario, 1557; — Giovanni Antonio Novello, 1560; — Abramo Emmanuele Nurcia, 1557; — Lucrezia Salviati Orsini, 1571; — Vicino Orsini; — Egidio Pamfili; — Pompeo Pendalia; — Bartolommeo Pendalia, 1564; — Isabella Manfro de' Pepoli, 1571 (*illustrated*); — Camilla Petrucci; — Philena, of Perugia; — Elena Sforza Piccolomini; — Virginia Piccolomini; — Renea d'Este, consort of Pico della Mirandola, 1555; — Bona Sforza, Queen of Sigismund I. of Poland, 1556; — Another; Rℒ. FORTIS · BONA · PRVDENS · A · D · MDXL; — Lodovica Felicina Rossi, 1557; — Giulio Feltrio della Rovere, cardinal of Urbino, 1559; — Vittoria Farnese della Rovere, Duchess of Urbino; — Isabella Ruggieri; — Girolama Sacrata, of Ferrara, four varieties, two of which are dated 1560 (*one illustrated*); — Barbara Sacrata; — Gianmaria Salizin; — Giudita Santi, of Siena; — Girolamo Farnese of Sanvitale, 1556 (*illustrated*). This medal exists

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with various reverses which are not by Pastorino; — Battista Saraceo, 1556; — Gasparo Scaruffi, 1554; — Fulvia Spannocchi Sergardi, 1552; — Sforza Sforza, Count of Santa Fiora, 1555; — Mariano Sozzini, 1555; — Isabella Spagiari (*illustrated*); — Girolamo Spannocchi, of Siena, 1548; — Maria Martelli of Suares; — Galeazzo Tassoni d'Este. This medal occurs with two reverses which are not by Pastorino; — Tiziano Vecelli; — Aurelia Tolomei,



Girolama Farnese, 1556.

of Siena; — Battista Tolomei; — Girolamo Tolomei; — Tullia Tolomei; — Giovanna Torelli; — Lelio Torelli, 1555; — Ercole Trotti, knight of Malta; — Ginevra Trotti, 1556; — Isabella Negrisoli Trotti, 1556; — Nicolosa Bacci de Vasari, 1555; — Gianbattista Vecchi, 1555, of Siena; — Virginia Vecchi, of Siena; — Baldassare Vigarani, 1544; — Francesco Visdomini, 1564; — Ercole Vitozzi; — Federigo Zucchero, 1578; — Sixteen Female Portraits (described in Heiss under n^{os} 143-159); — Mad. Artemitia, of Siena (in Uffizi Gallery); — Alfonso II. d'Este, fifth Duke of Ferrara; — Margaret of Austria (a variety at Florence in the Uffizi Gallery); — Francesco de' Medici, 1572; — Francesco de' Medici and Joan of Austria; — Augus. Rig. Ord. Mi. E. D., 1557; — Antonio Pucci; — Archduke Charles of Styria; — René, Count of Challant, and Sovereign Lord of Valangin (Neuchâtel) (? *Vide* Revue suisse de num., XIII; art. by M. Georges Gallet); — Mario Ruffini († 1548); — Claudius de Valle and his wife (34 mill.);

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— Lelio Tolomei (35 mill.); — Marcantonio Borghesi, father of Paul V.; — Jean d'Avanson, ambassador to the court of Paul III. (signed : P.); — Cassan Ciaussi (.1556 .P.); — Bernardino Boiardi (a companion medal to that of Laura Sessi de' Boiardi); — Girolamo, count of Corbiara; — Francesco I., second Grand Duke of Tuscany (.P. 1579); — Antonio Cortesi of San Grimignano, 1552 (℞. Fable of Phaeton); — Francisco Parolaro (.P. 1553). The last eleven medals, some of which are unsigned, were published recently by Mr G. F. Hill.



Isabella Spagiari, of Reggio.

Beside these the following unsigned medals are ascribed to Pastorino, from similarity of style and treatment : Annibale Bornati; — Marc Antonio Caverzago, 1555; — Camilla Sforza Ferrero; — Giovanni Franckaert, 1563; — Giovanni Ronchegalli — Lucrezia Romana (2 var.); — Isabella di Luna; — Giulio de' Medici.

Some medals offering uncommon analogy with this artist's work are signed ⊕ which Heiss interprets in P.S.T.R. He suggests these to be earlier productions of the medallist, who after 1548 usually signed P. : Pietro Bembo; — Vincenzo Caraffa; — Ottavio Farnese and Margaret of Austria; — Maria de Rojas; — Unknown Portrait of a Lady, &c.

Müntz states that beside the coins of Ferrara, above mentioned, Pastorino prepared the dies for the Ducal coins of Ottavio Farnese from 1552 to 1554. These are described in Zanetti's work on the Coins of Parma. A Half Testoon of 1552 has on obv. OCTAVIVS. FAR. PAR. E. PLAC. DVX. Bust of Ottavio to r.; beneath : A..1552; ℞. ·ΡΑΔΙΑ·ΔΕΠΕΙΤΑ·ΧΑΛΕΠΗΠΕΡ·ΕΟΥΖΑ. Hercules to l. in front of a mountain. Duke Ottavio Farnese had projected to establish a Mint at Parma under the direction of Angelo Fraschini of Siena and appointed Pastorino, who was then residing at Reggio d'Emilia, Mint-engraver.

At the Borghesi Sale, Paris (May 1908) a medal of Ercole II. d'Este (1546), obv. Bust to r.; ℞. MIHI VINDICTAM ET EGO

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RETRIBVAM. The Duke, as Hercules, following a warrior, fetched 340 frs. In the same sale were a rare Biancone of Ercole II., and a Colombina, by the same artist, struck both for Ferrara.

To Pastorino is due the invention of a particular paste for the reproduction of hair and skin in wax medallions.

His name occurs in the Accounts of the Papal Mint at Rome, 1541, 43, 45-48, for various paintings on glass. Paul III. entrusted him with the execution of several stained glass windows for the Vatican. At Florence he painted the Triumph of Petrarca on a circular piece of furniture for Piero de' Medici (now in the Uffizi Gallery).



Colombina ot Ercole II.

Plon describes a Portrait-medallion in coloured wax of Francesco de' Medici, by Pastorino (*Benvenuto Cellini*, p. 4). Amongst similar productions by this artist I could only find a record of the following: Duke Ottavio Farnese; — Paolo Vitelli; — Ercole II., Duke ot Ferrara; — Alfonso II., Duke of Ferrara; — Barbara, Archduchess of Austria; — Lucrezia d'Este, Duchess of Urbino; — Giovanni de Mendoza, etc.

In a recent article by Mr. G. F. Hill (*Burlington Magazine*, IX, 408-412) on some 'Medals by Pastorino da Siena' the writer says: "Where an artist of finer qualities would have suffered under the strain of over-production, Pastorino, with his extraordinary talent for direct and obvious yet withal delicate portraiture, was easily able to satisfy the steady demand for his medals. Their superficial grace won them an extraordinary popularity, and he wasted little or no time in devising the allegorical reverses for which he seems to have had no aptitude.... Pastorino's medals, with a few exceptions, fall, roughly speaking, into two classes. The larger consists of medals with a pearled border placed on a raised beading which encloses the field. They are somewhat more ambitious than the rest, are on the average of considerably greater diameter, and are more frequently signed and dated. They go down as late as 1578 or 1579 and in no case, so far as I know, bear dates earlier than

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1552. One of them, however, with the portrait of Tullio Tolomei, itself undated, is proved to be not later than 1551... The medals of the other class have no border other than a plain line, but common characteristics are found in their generally small diameter, and in a line (sometimes two lines) incised with compasses, guiding or enclosing the lettering of the circular inscription. These lines have all the appearance of having been incised before the bust was modelled; indeed it would be difficult if the bust were already modelled to use the compasses without spoiling it, and it is quite possible that the bust was modelled separately from the field of the medal and then applied to it. The existence of several medals of the same period (some perhaps by Pastorino himself) with the incised lines, but without any lettering, suggests that the lettering was *sometimes* added in the mould... These medals with the incised lines, and others of the same style, are very seldom signed, and still more seldom dated. The portrait of Girolamo Spannochi is signed and dated 1540... A small group of medals has neither the pearled border nor the incised lines. To this group belong the portraits of Alessandro Bonzagni (1553), Gasparo Scaruffa (1554) and Baldassaro Vigarani (1554). — The medals of the less pretending class are the earlier... Those of the latter period of the artist's career are wonderfully clever pieces of portraiture, but they lack, in many cases, the subtlety and refinement of his earlier work."

"Master Micheli, called Pastorino of Siena," writes Bolzenthal, "is chiefly known by the invention of a durable gypsum, with which he modelled coloured Portrait-medallions direct from nature to the number of some thousands; he also carved in wood and cast in bronze. He worked a great deal from designs of Pierino del Vaga, and Vasari gives him great credit for his medals."

E. Müntz says : "Si les médailles de Cellini et de Leoni ne l'emportent en rien sur celles de leurs contemporains, celles de Pastorino sont aussi fermées que pénétrantes, d'une facture tout ensemble étoffe et souple, précise et pleine de distinction; c'est le Bronzino de l'art du médailleur." (*Histoire de l'Art*).

"Le nombre des médailles connues de Pastorino s'élève déjà à près de deux cents, et nous sommes loin certainement de les connaître toutes. Elles sont remarquables par la pureté de leur dessin, la richesse de leur composition et l'habileté savante de leur modelé. Aussi fut-il le médailleur préféré de la société élégante italienne du troisième quart du XVI[e] siècle." (Heiss, *op. cit.*, p. 98).

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mentario alla Vita di Guglielmo Marcillac, IV, 433. — Eug. Müntz, *L'Atelier monétaire de Rome*, 1884. — Ronchini, *Il Pastorino da Siena*, Atti et Memorie delle RR. deputazioni di storia patria per le provincie modenesi e parmensi, vol. V, I, 39-44. — E. Müntz, *Histoire de l'Art pendant la Renaissance*. — Kenner, *Ann. du Musée de Vienne*, t. XII, 1891. — Domanig, *op. cit.* — *Grande Encyclopédie*. — G. F. Hill, *loc. cit.*

PATAVINUS. *Vide* **GIOVAN MARIA MOSCA** *supra*. Italian Medallist of the first half of the sixteenth century, who worked at Padua and Venice, and after 1530 in Poland.

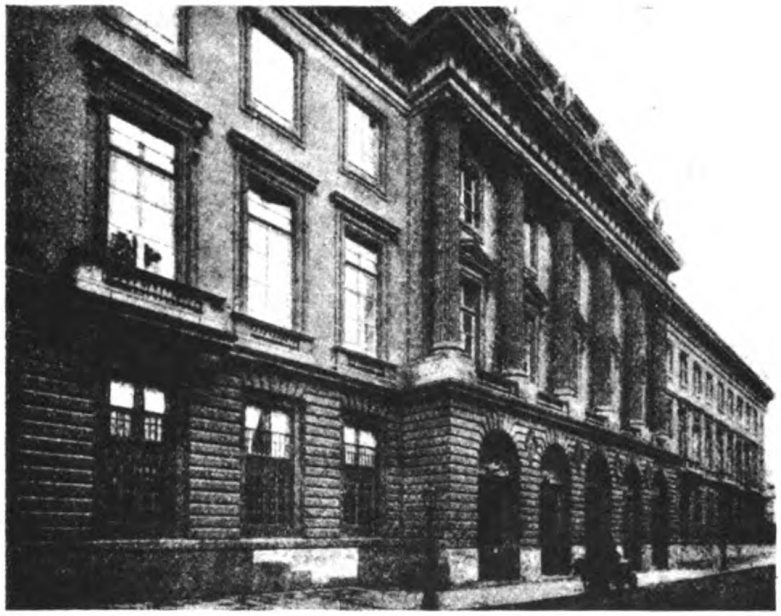
PATEY, HENRI AUGUSTE JULES (*French*). Contemporary Sculptor and Medallist, born at Paris on the 9th of September 1855. He first studied sculpture under H. Chapu, and later medal-engraving under



J. C. Chaplain. In 1873 he entered the Ecole des Beaux-Arts in the workshop of Jouffroy. Two years later, he obtained the first Second Prix de Rome for medal-engraving, and in 1881 the first prize. The artist first began to exhibit at the Salon in 1877, and has since shown there medals and works of sculpture every year, gaining in 1886 a third class medal, in 1887 a second class, and in 1894 a first class. At the Universal Exhibition of 1889 the Jury rewarded him with a bronze medal, and he was created a Knight of the Legion of Honour, 15. June 1898.

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Patey was appointed Chief-engraver at the Paris Mint, in place of Jean Lagrange, 22. April 1896, a post which he is still filling; his privy-mark on coins is a torch.



The Paris Mint.



Rz. of Portrait-medal of A. L. Barye.

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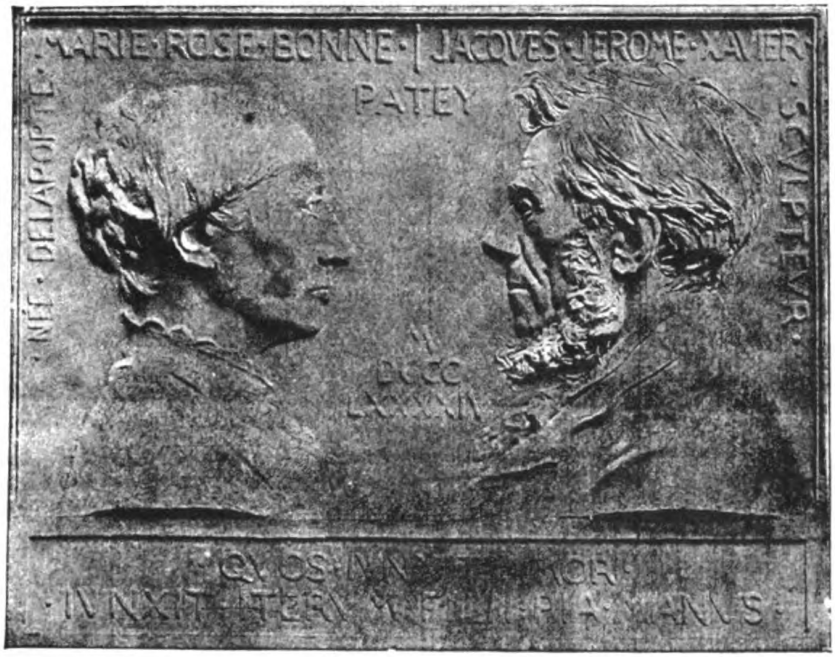


The Inhabitants of Chantilly to the Duc d'Aumale.

The best-known sculptures by him are : Bust of Henri Dubois, 1877 ; — Henri Patey; — Portrait-medallion of Dr Glaize ; —

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Portrait-medallion in marble of M^me^ Chapu, 1894; — Reclining statue of M^lle^ Roty, in Montparnasse cemetery, 1895; — Portrait-medallion of Pasteur, at the École Normale, 1896, &c.



M. & M^me^ J. J. Patey.

His principal medallic works are:

STRUCK MEDALS. — 1888. Les Ballons dirigeables (*illustrated*); — 1889. National Society of French architects; — 1893. Renée-Sabran Hospital at Giens (Var); — European Commission of the Danube; — 1894. A. L. Barye, sculptor; R/. Barye's Lion at the Tuileries Gardens (*illustrated*); — Universal Exhibition at Lyons; — 1896. The young Mother; — 1897. High School of Commerce of Lyons; — Rifle Club of Lyons; — Visit of H. M. Chulalongkorn, King of Siam, to Europe; — Savings Bank of the Rhône; — 1899. Jeton of the Savings Bank of Angers, etc.

CAST MEDALS. 1883. A. Decrais, French ambassador at Rome; — 1885. J. Patey; — 1889. L. Pasteur; R/. Hercules crushing the Hydra; — 1890. The Inhabitants of Chantilly to the Duc d'Aumale; — 1891. Painting; — 1893. H. Chapu, sculptor; — 1894. The artist's Parents, M. et M^me^ J. J. Patey; — M^lle^ Henriette Patey; — D^r^ A. Gleize; — A. L. Barye; — 1898. Ulysse Pila, director of

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the Colonial Exhibition of Lyons; — M. C***; — 1900. Centenary of the Foundation of the Compagnie des Avoués près le Tribunal de



Ballons dirigeables.

première instance de la Seine; — Academy of Lyons; — The Foundry (View of the Paris Mint Works Building); — Mouzaffer-

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ed-Din, Shah of Persia ; — Centenary of the Conservatoire national des Arts et Métiers ; R/. View of the Priory of St. Martin-des-Champs



Centenary of the Conservatoire national des Arts et Métiers (Obv.).



Anniversary of the Foundation of Marseilles.

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(*obv. illustrated*); — 1901. Exhibition at Hanoï (Indo-China); — 1902. Anniversary of the Foundation of Marseilles (R℣. *illustrated*); — 1904. Silver Wedding of M. O. Roty; — Portrait-plaquette of M. O. Roty; — 1905. Prof. Léon Labbé, member of the Institute; — 1907. Dr Léon Labbé, etc.

M. Patey designed the nickel 25 Centimes which was put into circulation in France in 1903. This piece did not meet with popular approval at first. A second issue was made in 1904 with polygonal edge, which prevents confusion with the One franc piece.

The authorities have also entrusted him with the preparation of the dies for the nickel Bons of 1 Franc and 50 Centimes for Guadeloupe, 1904.



25 Centime piece, 1903.

L. Bénédite writes in *Art et Décoration*, 1899, II, 50 : "L'art de Patey est originaire de Chaplain et de Roty, associant la plénitude de l'un à la finesse de l'autre," and M. Saulnier in *L'Art décoratif*, 1901, p. 30, expresses unrestrained admiration for several of the artist's productions. "Quoi de plus simple, de plus émouvant, par exemple", says he, "que les deux figures qui décorent à l'avers et au revers la médaille offerte au duc d'Aumale par les habitants de Chantilly? Une attitude, un geste suffisent pour rappeler la patrie absente, la gratitude d'une foule fidèle au bienfaiteur magnanime."

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PATON, SIR NOEL (*Brit.*). Contemporary Painter (1820-1905), Queen Victoria's limner for Scotland, who designed several medals, amongst others McPhail's Scottish Volunteers medal.

PATOU, EDOUARD (*French*). Contemporary Sculptor, born at Paris; pupil of Emile Hébert. By him are various Portrait-medallions. One in bronze of Mme M. N*** was exhibited at the Paris Salon as far back as 1867.

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PATOUL, D. DE (*Dutch*). Designer or Engraver of a Prize Medal of the Provincial Art Exhibition of North Brabant at Breda, July 1878.

PATRIARCHE, LOUIS (*French*). Contemporary Sculptor and Medallist born at Bastia (Corsica); pupil of Barrias, and Vernon. At the Salon of 1901, he exhibited a Portrait-medallion of Abbé J***; — 1902. Silver Portrait-medallion; — 1903. Three Plaquettes; — 1906. Medals and Plaquettes in silver and bronze; — 1907. Portrait-medallion of M^me^ V***; — 1908. Vin Mariani, plaquette; — Colonial and Oceanography Exhibition of Marseilles; — M^me^ S***; — M. Camille Piccioni; — M^me^ V***; — Colomba; — Agricultural Prize Medal, &c.

PATRICK, BENJAMIN (*Brit.*). Die-sinker and Engraver of Birmingham, by whom are various Trade Tokens of the latter part of the eighteenth century and first two decades of the nineteenth. Pye describes the following: North Wales, Halfpenny, 1794; and Davis: Hampshire County, Shilling, 1811 (2 varieties, issued by H. Morgan, manufacturer, 12 Rathbone Place, London); — Birmingham Halfpenny, with bust of General Elliott, 1792; — Birmingham Halfpenny Token, with bust of D^r^ Johnson 1792; — Romsey, Shilling, 1812; — Staffordshire, Halfpenny, with bust of D^r^ Johnson, undated; — Varieties of last, and Mules with dies of Halliday; — Perry Barr, Penny Token, 1811 (issuer, William Booth, "who struck this Token as a cover for his forgeries of banknotes, for which he was found guilty and executed at Stafford on August 15, 1812".

BIBLIOGRAPHY. — Pye, *op. cit.* — W. J. Davis, *Nineteenth Century Token Coinage*, 1904.

PATRITTO, ANTONIO (*Ital.*). Mint-master at Pont-d'Ain, 1342-43, in conjunction with Bino Guchi.

PATROUILLART, DENIS (*French*). Moneyer at the Paris Mint, 1549.

PATRY, JEAN (*Swiss.*). Mint-contractor and Engraver of Geneva, who in conjunction with **JEAN FRANÇOIS PATRY**, his son, issued coins both for Neuchâtel and Geneva.

On the 30^th^ of November 1712 a contract was passed between the Prussian government and Josué Gaudot, King's councillor, for the working of the Mint of Neuchâtel. Under Gaudot worked Jean Patry, as Mint-master and Engraver, his son, as assistant, and Pierre Chevrier, as Warden of the Mint. Most of the coins of Neuchâtel, issued in 1712 and 1713, bear the Mint-master's initials **I. P.**, but the dies were executed at Berlin, except perhaps for

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the subsidiary coinage which may be partially the work of the Swiss engraver.



Neuchâtel Thaler of Frederick I. of Prussia, 1713.

The following denominations occur with the initials **I. P.** : Pistole (in gold and silver), 1713; — 1713. Thaler; — Half Thaler; — 20 Kreutzer (3 var.); — 10 Kreutzer, &c.

Beside these, Patry struck for collectors gold impressions of the Half Batz which were worth a Louis d'or in metal, also Double Pistoles, from the dies of the Quarter Thaler, and it is supposed also Quadruple Pistoles and Eight Pistoles, from the dies of the Half Thaler and Thaler. Hitherto only the Double Pistole has turned up.

There are also jetons by Patry, with the motto : JE RENDS A CHAQVVN LE SIEN.

On 8. July 1726 a contract was passed between the Genevese government and the engraver Jean Patry and his son Jean François, for the working of their mint. Their issues between 1726 and 1728 bear the initials **I. P.** In the renewal of the contract, 1. February 1729, Jean François Patry alone is mentioned, whose coins are not distinguished by any special mark.

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PATRY, JEAN FRANÇOIS (*Swiss*). Joint Mint-master at Neuchâtel, 1712-13, and Geneva, 1726-1729. A second contract was passed with him and the Geneva government, 1. February 1729. On 11. March 1730, Pierre Antoine Collavin succeeded him.

PATTEK, CARL (*Bohem.*). Contemporary Engraver and Die-sinker, residing at Prague. His signature occurs on a Portrait-medal of Johann Komensky, 1893.

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PATTERSON, ROBERT (*Amer.*). Fourth Director of the United States Mint at Philadelphia, appointed January 17, 1806, by President Jefferson. He was born in Ireland, and held office until 1824, in which year he died (22nd July).

BIBLIOGRAPHY. — Snowden, *Washington Medals*, Philadelphia, 1861.

PATTERSON, ROBERT MASKELL (*Amer.*). Sixth Director of the United States Mint at Philadelphia, appointed May 26, 1835, by President Andrew Jackson. "His term of office", says Evans, "was marked by an entire revolution in the coinage, and the ready acceptance of those improvements which followed so rapidly upon the introduction of steam". He resigned office in July 1851, and died, September 5, 1854, in his sixty-eighth year.

There is a Portrait-medal of him, by C. C. Wright, which was struck on his retirement as a testimonial of the respect entertained for him by the officers of the Mint.

BIBLIOGRAPHY. Evans, *History of the U. S. Mint and Coinage*, 1892. — Snowden, *op. cit.*

PATZ, MELCHIOR (*Austr.*). Mint-engraver at Salzburg, appointed in 1599.

PAUCHARD, CONSTANT DÉMÉTRIUS (*French*). Contemporary Gem-engraver, born at Chateau-Chinon; pupil of Vallée, and Labarthe. The following cameos were exhibited by him at the Paris Salon : 1882. Fantaisie; — 1883. Genius of Arts, onyx; — Portraits of M. & Mme C***; — 1884. Vercingetorix at Alesia, chalcedony; — Albert Duvivier, oriental carnelian; — 1890. Mme Paul Labarthe; — Mon ami Edouard Achard; — 1891. La Tramontane, onyx of three strata; — Camille Pelletan, deputy; — A Duvivier, &c.

PAUER, GEORG THOMAS (*Germ.*). Mint-master at Kallmünz (Palatine-Neuburg), 1624-1636. He issued a medal of Duke John George I. of Saxony on his taking part against the Emperor.

PAUER, HEINRICH (*Germ.*). Mint-assayer at Nuremberg; died in 1505.

PAUGOY, EUGÈNE (*French*). Sculptor of the second half of the nineteenth century. He was born at Marseilles, and studied under Loubon. At the Salon of 1877 he exhibited a Portrait-medallion of M. Paugoy, and in 1878, one of Mlle C. Jouven.

PAUL (*French*). An Engraver of that name executed in 1715 a medal representing the Churches built for the new Catholics. He was employed by Mauger.

BIBLIOGRAPHY. — J. J. Guiffrey, *La Monnaie des Médailles*, Rev. num., 1889, p. 446.

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PAUL, AUGUST (*Germ.*). Contemporary Medallist and Die-sinker, residing at Frankfort-on-M. I have seen by him a Portrait-medal of Friedrich Stoltze (1886) on his seventieth Birthday, and a Commemorative piece, signed : **A. PAUL**, of the IX. German Jubilee Rifle Meeting at Frankfort-on-M., 1887.

PAUL, PHILIPP (*Germ.*). Mint-administrator at Munich, *circ.* 1635-1665.

PAULIER, FRANÇOIS (*French*). Mint-engraver at Villefranche-en-Rouergue, 1530-1531.

PAULIN, PAUL (*French*). Contemporary Sculptor, born at Chamalières (Puy-de-Dôme), by whom is a Portrait-medallion of M. Husson, exhibited at the Paris Salon in 1883, and other medallic works.

PAULIS. *Vide* **DEPAULIS**.

PAULMIER, JEHAN (*French*). Mint-master at Villeneuve-Saint-André, 1411.

PAULUS. *Vide* **GIOVANNI PAOLO** *supra*.

PAULUS DE RAGUSIO. *Vide* **RAGUSIO** *infra*.

PAULUS. *Vide* **PAULUS MOCK** *supra*. Mint-master at Hechingen, *circ.* 1606, also at Hagenau, under John George of Hohenzollern, 1605-1623.

PAUMGARTNER, MATHAEUS (*Germ.*). Mint-warden at Salzburg, 1620-1632.

PAUR, GEORG THOMAS (*Germ.*). Mint-master at Kallmünz, 1624-1636.

PAUST, JOHANN CHRISTOPH (*Germ.*). Die-sinker and Engraver of coats-of-arms, died at Breslau in 1695 at the age of 53.

BIBLIOGRAPHY. — Friedensburg, *op. cit.*

PAUTARD, MARC (*French*). Sculptor of the first half of the nineteenth century, born at La Bessière (Cantal), died in 1855 ; pupil of Rude. He is the author of various Portrait-medallions.

PAUTRE, LÉON (*French*). Contemporary Sculptor, born and residing at Paris; pupil of Hiolin. At the Salon of 1886 he exhibited a Portrait-medallion of M. Mathieu, and has produced many other similar works.

PAWELS, ADELAÏDE (*Dutch*). Widow of Pieter Zinck, on whose death she was appointed Mint-master, and filled the post in the name of her son Gerard, from the 2nd April 1598 to the 31st January 1600.

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PAUWELS & ZOON (*Dutch*). A firm of Amsterdam Die-sinkers and Engravers, who issued medals at various times, some of which are described in *Tijdschrift van het Nederlandsch Genootschap voor Munt- en Penningkunde*: 1863. 25th Anniversary of Holland's Independence; — 1864. Jubilee of H. W. Roelants, of Schiedam; — Silver Wedding of Willem III. and Sophia (2 var.); — 1865. War Medal for Veterans of the War, 1813-1815; — 1867. Medal of the Congregation of the Relief of Leyden; — 1869. Commemorative medal of the Monument to Prince Frederick of the Netherlands, 1863-1869, signed **F. PAUWELS**; — Royal Acclimatization Society, The Hague, etc.

PAWLIK, FRANZ XAVER (*Austr.*). Contemporary Medallist, born at Vienna on 2. August 1865, died there from consumption on



The artist in his workshop at the Vienna Mint
(from A. R. v. Loehr, *Wiener Medailleure*, 1893).

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23. August 1906. He studied at the Academy of Decorative Arts under Professors Tautenhayn and Weyr, and later under Scharff. In 1867, he obtained a grant from the government to visit Germany, Holland, Belgium and Italy, and on his return he was appointed Assistant-medallist to the Vienna Mint. In 1906 he obtained the title of Medallist and Engraver to the Mint. He was the recipient of many Austrian and foreign Prize-medals and Awards.

Pawlik was rewarded at the Jubilee Art Exhibition of 1898 with the Prize of Honour instituted by K. A. Bachofen von Echt, and since that date he obtained many distinctions both at home and abroad.

LIST OF PAWLIK'S MEDALLIC WORKS.

1885. Apollo, after a medal by Alphée Dubois; signed : **F. X. PAWLIK. COP. WIEN.** 1885, 58 mill.; struck in 1906; — Ferdinand I., Portrait cut in steel, 53 mill.; — Madelaine Hölzel, cast medallion, 80 mill.; — 1886. Franz X. Fuchs, Portrait of the artist's grandfather, life-size; — Karl Bernhard Brühl, professor of anatomy, 60 mill.; — Jenny Tomanek, 85 mill.; — 1887. Armorial bearings, after Dürer, 131 × 108 mill.; — Another, after Martin Schongauer; female figure, 131 × 108 mill.; — Portrait-study of an old Man; signed **F. P.**, 42 mill.; — Portrait-study of an old Woman, cast medallion, 180 mill.; — Portrait of the Empress Elizabeth Christine, copy after Richter; signed : **FR. PAWELEK COP.**, 50 mill.; — 1888. Friedrich von Amerling, painter, 61 mill.; — Another, cast medallion, 152 mill.; — Franz Tomanek, cast medallion, 162 mill.; — Prof Rudolf Weyr, sculptor, cast medallion, 150 mill.; — 1889. Silenus and Nymph, 239 mill.; — Josef Becker, cast medallion, 168 mill.; — Karl Grill and his wife, cast medallion, 210 mill.; — 1890. Orpheus in the Lower World, oval, 439 × 350 mill.; — Portrait-study; signed : **PAWELEK**, 58 mill.; — Reunion of Vienna and suburbs, cast medallion, 266 mill.; — 1891. Pieta, 575 × 330 mill.; — D[r] Karl Lind, 58 mill.; — Another, cast medallion, 185 mill.; — Franziska Blaha, cast medallion, 116 mill.; — 1892. Prize Medal of the Theater and Music Exhibition at Vienna, 55 mill.; — Karl Bachmann, 32 mill.; — Another, cast medallion, 105 mill.; — Franz X. Fuchs, 131 mill.; — Anna Pawlik, mother of the artist, cast medallion, 118 mill.; — Edmund Matasek, cast medallion, 140 mill.; — Birth of Venus, oval, cast, 920 × 430 mill.; — Portrait of a gentleman, competitive work, cast, 166 mill.; — 1893. M. R. Edler von Mises, 40 mill.; — Drs. Hans Adler and Josef Heim, 57 mill.; — D[r] Josef Heim, cast medallion, 188 mill,; — Edward Forchheimer, numismatist, 33 mill.; — Karl Andorfer, 32 mill.; — Another, cast medallion,

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131 mill.; — Franciscus Ursin, study after Wirt, 41 mill.; — Dr Albert Ilg, 42 mill.; — Prof. Fritz Luckhardt, 52 mill., and cast medallion, 160 mill.; — Amalie Pittner, 40 × 28 mill.; — Theodor Rohde, numismatist, 31 mill.; — Anton Scharff, K. K.



Young Girl with her Doll.

Kammermedailleur, 32 mill. (*illustrated*); — Another; cast medallion, 145 mill.; — Ornithological Club, 37 mill.; — Franz Trau and his wife, 43 × 35 mill.; — Jenny Tomanek, cast medallion, 133 mill.; — Dr Adolf Fischhof, 57 mill., and cast medallion, 148 mill.; — Rudolfine Dietz, cast medallion, 133 mill.;

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— Fr. Ritter von Schmitt, 66 mill.; — Club der Münz-und Medaillenfreunde, 99 mill.; — 1894. Archduke Franz Ferdinand d'Este, 52 mill.; — Cast medallions, 127, and 169 mill.; — Study after Wirt's medal on the Marriage of Francis II. to Elizabeth of Württemberg, 40 mill.; — Georg Weifert, 57 mill.; — Silver Wedding of King Carol and Queen of Roumania, 65 mill.; — Visit to St. Florian of the Numismatic Club of Vienna; — Otto Voetter, k. k. Oberstleutnant and numismatist, 31 mill., and cast medallion, 148 mill.; — 1895. Eduard Foest, New Year's plaquette, 59×37 mill.; — Confraternität, commercial hospital and boarding-house, 55 mill.; — Eduard Foest (2 var. 39 mill., cast medallion, 100 × 142 mill.); — Siegmund Hasenfeld, 37 mill.; — Alexander Karl (2 var. 53 mill.; cast medallion, 162 mill.); — Ave Maria, 181 × 81 mill.; — Drunken Faun, 115 × 90 mill.; — Maid with geese, 136 × 103 mill.; — Richard Wagner, plaquette, 127 × 92 mill.; — 1896. Viennese Choral Society, jeton, 21 mill.; — Alois Richter, numismatist (2 var., 33 mill.; cast medallion, 126 mill.); — Karl N. Bachofen von Echt, and his wife Wilhelmine, 36 mill.; — Wilhelmine Bachofen von Echt, oval medallion, 120 × 85 mill.; — August Ritter von Loehr, plaquette, 38 × 27 mill.; — Eduard Foest, 25 mill.; — Medal of the Rifle Meeting at Mährisch-Ostrau, 36 mill.; — "Collegentag" of the Prague technicians, 39 mill.; — Visit of the "Numismatic Club" to Klosterneuburg; — Dr Anton Bruckner, 50 mill.; — 1897. Eduard Foest, New Year's plaquettes (4 var.); — Joseph Fischhof, musician and numismatist (2 var.), 24 × 92 mill.; and 54 × 41 mill.; — Young Girl with her doll (*illustrated*); — Dr Adolf Trost, plaquette, 63 mill.; —



Badge of the Vienna Numismatic Club.

"Franzl", Boy playing with a boat; 91 × 81 mill.; — Head of a Girl, 191 × 81 mill.; — Karl Bachmann, 80th Birthday, 129 mill.; — 1898. Bachofen von Echt, New Year's plaquette, 59×37 mill.; — Alexander Karl, abbot of Melk, 127 × 180 mill.; — Franz and Leopoldine Stockert, 23 mill.; — Camera Club, 81 × 63 mill.; — Johannes Honterus, 50 mill.; — Johann Horsky, engineer, and

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Ludmilla, silver wedding, plaquette, 43 × 29 mill.; — Johann Horsky, cast medallion, 106 × 71 mill.; — Ludmilla Horsky, cast medallion, 106 × 71 mill.; — Vienna Rifle Club, 50 × 36 mill.; — Club of the Münz-und Medaillentreunde at Vienna, 28 × 21 mill. (*illustrated*); — Dr Karl Schön and consort, 60 × 43 mill.; cast, 190 × 139 mill.; — Josef Nentwich, oval medal, 31 × 25 mill.; — Count Gustav Siegmund Kalnoky von Köröspatak, minister of foreign affairs, plaquette, 165 × 165 mill.; — 1899. Bachofen von Echt, New year's Plaquette, 59 × 37 mill. (*illustrated*); — Eduard



New Year's Plaquette, 1899, by F. X. Pawlik.

Foest, plaquette on the Christening of his grandson Karl Springer, 40 × 35 mill.; — Heinrich Cubasch Junr, coin-dealer (2 var.), 30 mill.; 131 × 112 mill.; — Prize Medal of the Baden Rifle Meeting, 37 mill.; — Anton Richter, 148 × 90 mill.; — Christ on the Cross, 46 × 58 mill.; — Madonna and Virgin (3 var.); — Baptism of Christ (2 var.); — Marriage of Joseph Fischhof, 36 mill.; — Josef Fischhof, plaquette, 105 × 142 mill.; — Marianne Fischhof, plaquette, 105 × 142 mill.; — Nikolaus Morosini, 50 × 38 mill.; — 5th Centenary of the 'Doctoren Collegium', 65 mill.; — 1900. New year's Plaquette of Ad. Bachhofen von Echt (2 var.); — Golden Wedding of Moritz and Anna Fischhof (2 var.); — Archduke Rainer; — Silver Wedding of H. Heim, 30 mill.; — Emil Grohmann, 50 mill.; — Inauguration of the Francis Joseph Jubilee Kindergarten (2 var.); — Baroness Amelie Liptay, of Budapest, 95 × 42 mill.; — Ferdinand Slaby, 162 × 114 mill.; — 10th Anniversary of the "Club der Münz- und Medaillenfreunde", 64 mill.; — Military Medal of King Carol I. of Roumania, 30 mill.; — Emperor Francis Joseph I., 80 × 63 mill.; — Josef Karl Puntschert, 200 × 140 mill.; — The new Century, medal edited by the "Numismatic Club" (2 var.), 100 and 300 mill.; — H. E. Elise Ditrich, 100 × 145 mill.; — Caroline Fischhof, 260 mill.; — Rosa Fischer, 90 mill.; — Robert Fischhof, 86 × 66 mill.; —

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Moritz Fischhof, 97 × 74 mill.; — Fritz Fischhof, 86 × 66 mill.; — Alexander Karl, 30 mill.; — Eugen Sassi, 116 × 135 mill.; — 1901. Bachofen von Echt, New year's Plaquette (2 var.); — Wilhelm Zierer, 60th Birthday, 50 mill., and 152 mill.; — Dr Albert Ilg, 40 mill., and cast medallion, 180 mill.; — Isidor Weinberger, 40 × 32 mill.; — "Prägerei", cast in bronze, 457 × 140 mill.; — "Giesserei", cast medal in bronze, 457 × 133 mill. "Konkurrenz", competitive work for the Paris Universal Exhibition, 250 × 160 mill.; — Archduke Rainer and Archduchess Marie, cast plaquette, 200 × 200 mill.; — Rifle Meeting at Baden, 30 mill.; — 1902. Bachofen von Echt, New Year's plaquette (2 var.); — Golden Wedding of Archduke and Archduchess Rainer, 25 mill.; — Aesopus, 450 × 190 mill.; — Albertine Ilg, 580 mill.; — Agricultural society of Oberhollabrunn, 60 mill.; — Franz and Leopoldine von Stockert, 370 mill.; — Presentation plaquette of the town of Retz to Alois Richter, 170 × 115 mill.; — Richard Mead Atwater, 260 × 180 mill.; — Austrian Museum for Arts and Industries, 160 × 200 mill.; — Another, a variety; — 1903. Bachofen von Echt, New Year's plaquette (*illustrated*); — Eduard Foest, New Year's plaquette, 59 × 37 mill.; — Hans Dettelbach, cast plaquette, 185 × 130 mill.; — Another, 44 × 60 mill.; — Franz



1903 New Year Plaquette.

Richter, of Retz, 175 × 125 mill.; — Faun and Nymph, cast medallion, 245 × 100 mill.; — Pastor Josef Schnabel, 115 × 220 mill.; — Georg and Ignaz Weifert, cast medallion, 140 mill.; — Another, 25 mill.; — Silver Wedding of the Duke and Duchess of Cumberland, 60 × 25 × 22 mill.; and 180 mill.; — Josef Wünsch, 52 × 39 mill.; — Finance Ministry of the Empire, 55 × 41 mill.; — 1904. Bachofen v. Echt, New year's plaquette; — Austrian Society for the Promotion of Medallic and Decorative art, plaquette with portrait of Anton Scharff, 70 × 50 mill., and

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210 × 150 mill.; — Club of Northern Games, 29 mill.; — Viennese Rifle Club, 32 × 54 mill., and 166 × 242 mill.; — Julius and Emil Muhr; — Melk Institute, 180 × 130 mill.; — Peter Ritter von Tuerner, 40 mill.; cast medallion, 120 mill.; — Charles I. of Roumania, oval medal, 27 × 35 mill.; — 1905. Bachofen von Echt, New year's plaquette (2 var.); — Agricultural Club of Mistelbach, 60 mill.; — Finance Minister Eugen v. Böhm-Bawerk, 60 × 42 mill.; and cast plaquette, 150 × 122 mill.; — Artists' Association of Vienna, 22 mill.; — Edgar von Spiegl, Schlaraffia, 135 × 210 mill.; — Children's Day, Vienna, 30 × 40 mill.; — Viennese Bankverein, 240 × 180 mill.; — K. K. Ministry of Military Defence, 60 mill.; and 180 mill.; — Viennese Rifle Club, 48 × 27 mill.; — Reinhart Bachofen von Echt, 185 × 130 mill.; — Alice Bachofen von Echt, 185 × 130 mill.; — Adolf Bachofen von Echt, 35 × 45 mill.; — Arnold Skutetzky, 194 × 207 mill.; — 1906. Bachofen v. Echt, New year's plaquette (2 var.); — Hungarian National Gallery at Ofenpest, 135 × 100 mill.; — Medals and Plaquettes of the City of Vienna (3 var.); — K. K. Ministry of Finance (2 var.); — The Mint, Vienna, 95 mill.; — Ministry of Interior, 32 mill.; — Portois and Fix, 29 mill.; — Anton Fix, cast medallion, 142 mill.; — Robert Fix, 142 mill.; — Moritz Faber, 150 × 200 mill.; — Richard Mead Atwater, 260 × 180 mill.; — Arnold Skutelzky, 180 × 200 mill.; — Bachofen v. Echt, 45 mill.; — Adalbert Stifter, 160 mill.; — Langer & C°; — Stadt Retz and Drosendorf, 130 × 200 mill.

In 1903, Pawlik was appointed, on the death of Prof. Anton Scharff, to succeed him as First Medallist to the Vienna Mint. He was entrusted in that year to cut dies for the Abyssinian Government, from the models by Jean Lagrange and Jules C. Chaplain: Reverses of 20 and 10 Franc pieces in gold, 5 Franc pieces, Thalers, Half, Quarter, Eight, and Twentieth Thalers in silver. Scharff engraved the obverse dies.

An exhibition of this artist's work was held at the Vienna Künstlerhaus, in November 1903, in memory of the lamented medallist.

BIBLIOGRAPHY. — August R. von Loehr, *Wiener Medailleure* & Nachtrag. — Ad. Resch, *Siebenbürgische Münzen und Medaillen*, Hermannstadt, 1901. — *Mittheilungen des Clubs der Münz- und Medaillenfreunde in Wien*, 1892-1904. — *Die Moderne Medaille*, 1900. — R. Marx, *Les Medailleurs modernes en France et à l'Étranger*, Paris, 1901. — Dr H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes*. — *Katalog der Münzen- und Medaillen- Stempel-Sammlung des K. K. Hauptmünzamtes in Wien*, III, 1904. — *Studio*, XXII, 231. — *Monatsblatt der Num. Gesellschaft in Wien*, 1906, p. 101. — Josef Fischhof, *Franz X. Pawlik*, Zeitschrift für Münz- und Medaillenkunde, Wien, 1907.

PAYEN, GUILLAUME (*French*). Goldsmith at Paris, circ. 1585. His name is mentioned in Mint documents, in connection with trans-

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actions between him and the engraver Alexandre Olivier, whom he supplied with bullion.

PAYNE, NICOLAS (*French*) *dit* de Bar or Langlois (the Englishman). Goldsmith at Troyes, *circ.*, 1513-1527, and Mint-engraver there in 1527.

BIBLIOGRAPHY. — N. Rondot, *Les Graveurs de Troyes*, 1892.

PAYNE (*Brit.*). This signature occurs on a Channel Islands Medal, undated.

PAYR or **PAYRS, ULRICH** (*Bohem.*). Mint-master at Erlangen (fourteenth century).

PAZALIAS. *Vide* **PAZZAGLIA**.

PAZZAGLIA. ANTONIO (*Ital.*). Gem-engraver and Medallist of the second half of the eighteenth century. " He was a lieutenant in the Papal Guard ", says King, " and has surpassed every modern, except perhaps Rega, in attaining to not merely the antique spirit in design, but even the peculiar, all but inimitable, antique touch in the execution. Of the former, his Centaur vanquished by a Bacchante is a conspicuous proof; of the latter, his Cupid crossing the waves on his own quiver, masted with an arrow, and steered with his bow. The sinking of the intaglio and the finishing of the details with the diamond point, is entirely after the Greek technique. Though plainly signed with the artist's name (disguised in Greek letters, ΠΑΖΑΛΙΑΣ), these works have been received and published as indisputable antiques " ('Spilsbury Gems').

Amongst Pazzaglia's other best known works are : Helmeted head of Pallas, carnelian ; — Apollo, beside a tree, and with quiver at his feet ; — Bacchante riding on Centaur, copied from a picture found in Herculaneum, black agate ; — Hercules in fury destroying himself by fire on Mount Oeta, sardonyx ; — Cupid crossing the waves, carnelian (signed : ΑΝ. ΠΑΖΑΛΙΑΣ) ; — Head of Julius Caesar, cameo in agate-onyx (signed : ΠΑΖΑΛΙΑ), &c.

A Portrait-medal of Abondio Rezzonico, Roman senator, 1766, bears this artist's signature, and in the Mercandetti collection of puncheons, &c., was one by Pazzaglia, with a female bust, turreted, accompanied by the legend : GENUA.

BIBLIOGRAPHY. — C. W. King, *Antique Gems and Rings*, London, 1872. — Raspe, *Tassie Gems*, 1791. — R. Ratto, *Catalogues of Italian Medals*, &c.

P. B. *Vide* **P. P. BORNER**. Medallist and Coin-engraver at Rome, *circ.* 1692-1727.

P. B. *Vide* **PETER BERG**. Medallist at Copenhagen, *circ.* 1699-1730.

P. B. *Vide* **P. BALZAR**. Die-sinker at Naples, *circ.* 1770.

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P. B. *Vide* **JOHANN PHILIPP BISCHOF**. Mint-master at Würzburg, 1754-1761, and Mint-warden at Darmstadt, 1765-66.

P. B. *Vide* **PHILIPP BUNSEN**. Mint-master at Frankfort-on-M., 1764-1790.

P. B. *Vide* **PETER BRUCKMANN**. Medallist at Heilbronn, *circ.* 1810-1824.

P. B. *Vide* **PHILIPP CHRISTIAN BATZ**. Medallist, born at Copenhagen in 1820, and who was working there in the fifties.

P. B. F. *Vide* **PETER PAUL BORNER**. Medallist and Coin-engraver at Rome, in the first three decades of the eighteenth century.

P. B. F. *Vide* **PETER BRASHABER**. Mint-master at Ratzeburg, 1678-1679.

P. C. B. *Vide* **PHILIPP CHRISTOPH BECKER**. 1675-1743. Medallist at Vienna.

P. C. B. *Vide* **PHILIPP CHRISTIAN BUNSEN**. Mint-master at Arolsen, 1752-1764, and Frankfort-on-M., 1764-1790.

P. C. W. *Vide* **PETER CHRISTIAN WINSLÖW**. Medallist at Copenhagen, 1745-1752.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. D. *Vide* **PAOLO DONATO**. Mint-master at Cattaro, 1552-1553.

P. E. *Vide* **PAUL EGGERS**. Mint-master at Rostock, 1670-1672.

P. E. (*Brit.*). Initials of an Engraver, whose name has not been ascertained, on a variety of medals commemorating the Taking of Porto Bello by Admiral Vernon, 1740. Obv. ADMIRAL VERNON. Ship firing a broadside; ex. : 1740; Rℒ. PORTO BELLO. Ships attacking a harbour; ex. : **P. E.**; all within a laurel-wreath. This medal was struck at a somewhat later period.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — Betts, *op. cit.*, p. 97, nº 174.

PEALE, FRANKLYN (*Amer.*). Chief Coiner at the U. S. A. Mint of Philadelphia, from 1839 to 1854. He introduced the first steam coining press, the milling machine, and other improvements. He died on the 5th of May, 1870, at the age of seventy-five.

BIBLIOGRAPHY. — Evans, *History of the U. S. Mint*, 1892. — Snowden, *op. cit.*

PEART or **PEARL, CHARLES** (*Brit.*). Modeller and Gem-engraver of the second half of the eighteenth century. By him is a Portrait-cameo of Princess Amalia (Raspe, *Tassie Gems*, nº 14090). He also

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produced works of a monumental character, and won a gold medal at the Royal Academy, 1782. His last exhibition took place in 1798.

BIBLIOGRAPHY. — *Dictionary of National Biography.*

PECH, GABRIEL ÉDOUARD BAPTISTE (*French*). Contemporary Sculptor and Medallist, born at Albi (Tarn); pupil of Jouffroy, Mercié, and Falguière. Among his Portrait-medallions, the following were exhibited at the Paris Salons : 1891. M. Bl***, senator; — 1895. Jules Collin ; — 1897. M^lle M. J***.

BIBLIOGRAPHY. — *Catalogues du Salon.*

PÉCHINÉ, ANTIDE MARIE (*French*). Contemporary Sculptor and Medallist, born at Langres (Haute-Marne) ; pupil of A. Dumont and G. Thomas. Many of his medallic productions have been exhibited at the Paris Salon : 1878. Portrait of M***; — 1882. M^lle Jeanne Ghoraigue; — 1883. Abbé Imbert; — D^r Pillonet; — 1894. M^lles J. & A. Latron ; — 1896. M^me Lachamps, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Catalogues du Salon.*

PECKH, WOLFGANG (*Austr.*). Also **WOLFGANG DER STEMPELGRABER**; Mint-engraver at Meran, then at Hall in Tyrol, 1478-1489.

PECKHAM, SIR EDMUND (*Brit.*). High Treasurer of the London Mint from the reign of Henry VIII. to that of Elizabeth. The coins



Edward VI., Double Sovereign (Third Coinage, 1550).

he is said to have issued bear his crest, an ostrich's head, as mint-mark. His appointment as Master of the Mint dates from 1546; in 1554 he was a Member of Parliament for Buckinghamshire; later, he was made a privy councillor, and knighted in 1555. He retained his post till his death, although during 1552-54 his place was filled temporarily by Martin Pirri, master of the Dublin Mint. In 1549, during the reign of Edward VI., he was directed with others to

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restore the old standard of gold. In 1551 he coined the pound weight of silver — three quarters alloy and one fine — into seventy-two shillings' worth twelve pence apiece. Under Queen Elizabeth he helped to carry into effect measures for the restoration of the coinage.

Sir Edmund Peckham was buried in Denham Church, 18. September 1564.

BIBLIOGRAPHY. — S. Lee, *Dictionary of National Biography.* — Ruding, *op. cit.* — Hawkins, *op. cit.* — Kenyon, *op. cit.*

PECKSTEIN, HEINRICH (*Germ.*). Mint-master at Hanover, 1622, then, under the protection of Duke Christian of Celle, at St. Andreasberg, 1623-1629.

PECKSTEIN, PETER PAUL (*Germ.*). Mint-master at Breuberg (Erbach), 1675. His initials **P. P. P.** occur on the coins. He also officiated at Hildesheim, 1673-1674.

PECKSTEIN, STEPHAN (*Germ.*). Mint-master, in the service of Brandenburg, at Neustadt a. Culm, and Baiersdorf, 1622.

BIBLIOGRAPHY. — Kull, *op. cit.* — Gebert, *op. cit.*

PECORA, R. (*Ital.*). This Engraver's signature occurs on Memorial Medals of Garibaldi (1859), struck in tin or white metal. Obv. Bust; Rℒ. Fac-simile of Garibaldi's signature. He was a native of Varallo, province of Novara. A brother of his died at La-Chaux-de-Fonds (Switzerland) in 1870. They were sons of Gabriele Pecora and his wife Theresia Guliarmina.

PÉCOU, JEAN WILLIAM HENRI (*French*). Contemporary Sculptor and Medallist, born at Bordeaux, in 1854. He learned drawing and modelling at the municipal schools of his native city, and in 1874, entered the Ecole des Beaux-Arts, Paris, where he studied under Jouffroy. Later he became a pupil of Delaplanche and Falguière. At the Salon of 1884 and 1885 he obtained Mentions, and he was rewarded with a medal at the Universal Exhibition of 1900.

Beside many busts, stone medallions and large works of sculpture, this artist has produced a number of Portrait-medallions, several of which were exhibited at the Salon between 1881 and 1889. Amongst these : 1876. M^me^ ***; — 1879. M^me^ Cécile B***; — Emile Boeswillwald, architect; — 1882. 5 Portrait-medallions; — 1883. E. Boeswillwald; — Allouard; — Capt. Lambin; — P. Pécore; — Marin; — 1884. M. Pousadoux; — M^me^ Pousadoux; — Emile Bayard; — Gaston Redon; — K. Kaeppelin; — 1887. G. Mélin; — M^me^ Agnès Coussins; — M^me^ Laure Wilté; — M^me^ Elvire Thomas; — M^lle^ Charlotte Mahu; — 1890. Schoenewerk, sculptor; — Ende, sculptor; — D^r^ O. Fouché; — Toinon

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et Loulou (M^lles Bouvard); — 1891. 5 Portrait-medallions; — 1892. 7 Portrait-medallions; — 1894. Several Medals; — 1895. Portraits of Children; — 1898. Jeannette; — Joan of Arc, as a child; — 1901. Portrait-medallions and Medals; — 1902. Portrait-medallions; — Badge for Municipal Councillors; — 1903. Portrait-medallions; — 1904. S^te Barbe; — S^te Geneviève; — 1905. Portrait-medallions; — 1906. 1789 (medal edited by Arthus Bertrand et Béranger); — Devillers and Besnus; — Children; — Jehanette; — S^te Geneviève; — Pater Noster; — 1907. Portrait-medallion in bronze of M. G. Chaussard; — St. Christopher medal, in the style of the third century; — T. Le Play, after Chapu; — Il Bambino, after C. Dolci; — Medal of the Colonial Exhibition in Paris; — 1908. Plaquette, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Information supplied by the artist.*

PEDEMONTE, GIOVANNI BATTISTA (*Ital.*). Mint-master at Milan, appointed 23. April 1655, and in office until 1668. He had previously held the same post from 30. April 1649 to 14. October 1654.



Artemis.

PEETERS, ULRIC (*Dutch*). Mint-engraver at Maestricht, appointed on 6. August 1502, and in office until his death, 9th February 1523. In 1521 he engraved the dies for a new coinage of gold Reals and Half Reals, silver Florin Carolus (2 var.), and Double Carolus.

BIBLIOGRAPHY. — A. Pinchart, *Biog. des Graveurs belges.*

PEGRAM, A. BERTRAM (*Brit.*). Contemporary Sculptor and Medallist, residing in London. At the Royal Academy Exhibition, 1904, he showed a Walford Memorial Medal, in bronze, which is one of his most important contributions to the medallic art.

PEIOU (*Greek*). This inscription on a gem in the British Museum has been erroneously read as an Engraver's signature. Murray, *Catalogue of Engraved Gems*, describes it thus: —

"Artemis standing to l., holding with her r. hand the antler of a deer, standing at her further side; a bow in l. hand; l. shoulder bare; drapery clinging to figure as in archaistic style. Inscribed **HEIOY**; cable border. Paste. *Blacas Coll.*

"This paste, first published by Stosch, has long been celebrated,

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but the design, the signature, and the character of the glass are all suspicious. The paste is accepted by Winckelmann and by King, who considers it an Oscan copy of an archaic group in bronze. It is condemned by Köhler and Brunn. [Stosch, Gemmae Ant. Cael., pl. 36; Winckelmann, Pierres gravées de Stosch, II., No. 287; Brunn, Griech. Künstler, II., p. 614; King, Arch. Journ. XXIV., p. 210; Köhler, III., p. 152; Raspe, 2127.]

"It may be suggested that the paste is copied from a medal of Antoninus Pius [Froehner, Médaillons romains, p. 50], and that **HEIOY** is an error for **ΠΕΙΟΥ**. Pius is usually translated Εὐσεβής, but compare the inscription on an Ephesian coin of Antoninus in the Br. Mus., **ΠΕΙΩΝ ΕΦΕΣΙΩΝ**, and on Samian coins of Caracalla **Μ·ΑΥΡ·ΑΝΤΩΝΕΙΝΟC ΠΕΙΟC**. [Occo, ed. 1601, p. 384; Hardouin, Num. Antiq. Illustr., p. 434; Mionnet, vol. III., p. 237, Nos. 191-194.]"

PELÉ, GUILLAUME LE (*French*). Mint-master at Angers, from 21. February 1520 to 31. May 1522.

PELEGUER (*Span.*). Medallist of Valencia, of the latter part of the eighteenth century, and first three decades of the nineteenth, whose signature occurs in full on Proclamation Medals of King Charles IV. (1789) for Murcia, Orihuela, Valencia (dated * MDCCLVXXXIX *), &c. and also on the following medals: 1784. Prosperity of the Royal House of Spain; obv. Busts of Charles III. and his children Charles and Marie-Louise; Rℒ. A. PASQVAL. G. PASTOR, &c. Arms of Valencia; ex.: **PELEGVER.**; — Religious Medal, with figure of the Virgin (**PELEGVER F.**); — 1802. Charles IV. and Marie-Louise; Rℒ. REGVM. PRINCIPVM. PROLIS, &c.; — 1807. Prince Emmanuel de Godoy; Rℒ. Neptune; — 1826. Medal for Patriotic Merit, granted by the Royal "Sociedad Economica" of Valencia, &c.

BIBLIOGRAPHY. — Manuel Vidal Quadras y Ramon, *Catalogo de la Coleccion de Monedas y Medallas*, Barcelona, 1892.

PÉLISSON, JEAN (*French*). Mint-engraver at Rennes, 1552.

PELIZER, ANDREAS (*Austr.*). Mint-master in Styria, *circ.* 1574-1576.

PELLEGRINO, ANDREA (*Ital.*). Mint-master at Milan, appointed on 14. January 1615 and in office until 1624.

PELLET VON HUNDT, JOHANN (*Bohem.*). Mint-master at Plan, 1655-1665, in the service of the Counts of Schlick.

PELLETY, WOLF (*Bohem.*). Mint-master at Prague, in conjunction with Ferdinand Kaplan, 1694.

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PELZER, ZACHARIAS (*Germ.*). Seal-engraver at Munich, 1585-1594.

PEMALLIO. Fictitious signature on various Poniatowski gems: Psyche contemplating the murder of Cupid, oriental carnelian; — Mars put in chains by the Aloides, oriental carnelian; — Achilles over the body of Patroclus vowing to avenge his death, sardonyx.

PEMBERTON, MISS H. M. (*Brit.*). Contemporary Modeller, residing in London; a member of the London Society of Medallists. I have seen by her a Portrait-medallion of Miss Kathleen Mc Cleery.

PEMBERTON, SIR JAMES (*Brit.*). Goldsmith of London, in the early part of the seventeenth century; he was Mayor of London, 1611-12. He was entrusted with the execution of seals, and other works for the government.

PEMSEL, MAX (*Germ.*). Engraver of Bamberg, who in 1599 prepared various Patterns for the coinage of the Bishopric.

PENDER, JAKOB (*Germ.*). Mint-master at Nördlingen, 1566-1569.

PENDL (*Austr.*). Contemporary Sculptor, residing at Vienna. By him is a Portrait-plaquette, cast, of the public singer Karl Kampf, which was executed in commission for the Vienna Albrecht Dürer Society.

PENIN, LUDOVIC (*French*). Medallist, born at Lyons, 8. January 1830, son of Marius Penin. He entered the School of Fine Arts at Lyons in 1847, and studied under J. Fabisch. In 1860 he took the direction of his father's die-sinking establishment. In 1864 he was appointed Engraver to H. H. Pius IX. He died on 16. March 1868, at the early age of 38.

His best known medals are: Commemorative medal of N.-D. de France at Puy; — Agricultural, Musical, Religious, &c. Prize medals; — Sociétés de secours du département du Rhône, 1863; — Festival of St.-Just-lez-Lyon, 1866; — The new sanctuary at Fourvière, 1872 (2 var.), &c.

PENIN, MARIUS PONS JEAN BAPTISTE (*French*). Medallist, born at Barjols (Var.), 15. August 1807, died there, 9. November 1883. Son of a goldsmith, he developed at an early age artistic taste and ability. He settled in 1828 at Lyons, where he produced a large number of medals and jetons, among which I may mention: Portrait-medal of Ludovic Penin, 1868; — Scientific Congress of Nismes, 1844; — Series of Jetons for Industrial Societies; — The Metric system exclusively adopted in France, 1840; — Virgin and child, Fourvière Cathedral, 1843; — The French Republic, 1848;

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— Paris and Lyons, 1848; — Louis Napoléon Bonaparte; — Inauguration of the statue of Our Lady of Fourvière, 1852 (2 var.); — Foundation of the Rue Impériale at Lyons, 1855; — Palais du Commerce at Lyons, 1856; — Revolution of February 1848; — Masonic medal of the Lodge of Sincere Friendship of Lyons (1849); — Reconstruction of the Church of Fourvière, 1874. *Vide* Charvet, *Médailles et Jetons de la ville de Lyon*, Gazette numismatique française, 1907.

PENNA, GIROLAMO DELLA (*Ital.*). Mint-master at Reggio d'Emilia, in conjunction with Pandolfo Cervi, 1532-1537. A Biancone of Ercole II. for Ferrara is ascribed to him by Dr Sambon (Borghesi Sale Catalogue, n° 618).

PENNDTER, JACOB (*Austr.*). Mint-master at Stolberg, previous to 1576, then at Kaschau; he died at Pressburg in June 1579.

PENNEL, CHARLES (*French*). Contemporary Sculptor, Gem-engraver, born and residing at Paris; pupil of Levasseur and Lurquin.

At the Salon of 1885 he exhibited a sardonyx cameo representing Dejaneira.

PENNEY, NICOLAS DE (*French*). Goldsmith, and Mint-engraver at Troyes, 1515-1521.

PENTIN, JOHANN (*Dutch*). Goldsmith and Engraver of Bruges, *circ.* 1424-1436. He is recorded to have cut " images d'or et d'argent ".

BIBLIOGRAPHY. — Kramm, *op. cit.*, p. 1268.

PEPIN, EDOUARD (*French*). Contemporary Sculptor, born at Paris. By him are various Portrait-medallions.

PER (*Germ.*). Moneyers of this name have been in office at Augsburg, Cham, Nabburg, Ratisbon, and Salzburg, *circ.* 930-976.

PERADA, AGOSTINHO DE ABREU (*Port.*). Engraver-general of the Portuguese coins at Lisbon, from 1774 to 1829. He was born in 1750, and became apprentice-engraver at the Mint in 1764. He died on 23. April 1829.

BIBLIOGRAPHY. — Aragão, *Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

PERCHEVAL DU PORCHE (*Belg.*). Mint-master at Ghent, 14. September 1334 — 26. April 1337; 1. April 1342 — 17. October 1343; 20. January 1345 — 20. November 1346; 20. February 1355 — 2. November 1357; 21. August 1357 — 14. March 1360; 14. March 1360 — 16. September 1361 and 24. June 1369 —

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28. September 1370, sometimes in conjunction with others; also at Bruges, 6. May 1349—6. August 1349; 7. August 1350—1. January 1352.

PERCHEVAL, JEAN dit **OPS** (*Belg.*). Mint-master at Ghent, 24. November 1346 — 8. August 1350, and at Bruges, 5. September 1349 — 1. August 1350, and 15. January 1352 — 5. September 1353.

PERCHTOLD (*Austr.*). Moneyer at Vienna, in conjunction with Eckhard, in 1398.

PERCIER, CHARLES (*French*). Architect, born at Paris, 22. August 1764, died there, 5. September 1838. The Louvre Museum preserves a number of drawings by this artist, who also designed some of the medals of the Napoleonic series. Marx, in *Médailleurs modernes en France et à l'étranger*, 1900, Pl. IV, reproduces two of his designs for the medal commemorating the Capitulation of Spandau, Stettin, Magdeburg, and Custrin, one of which was adopted by Jeuffroy.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PERCIVAL DE PORCHE. *Vide* **PORCHE** *infra.*

PERCY (*Brit.*). Modeller in wax of the early part of the nineteenth century. His small high-reliefs in multi-coloured wax comprise several portraits of the family of George III., in which the colouring is harmonious and the modelling bold and accurate.

PERDOLFFEN, JACOB (*Germ.*). Mint-master at Hall in Tyrol, 1594.

PERDOUX, EUGÈNE (*French*). Son of Joseph P., Engraver at Versailles, and collaborator with Duplessis-Berteaux. E. P. was pupil of Léon Cogniat and David d'Angers. Many times medallist at Ecole des Beaux-Arts, author of many canvases admitted to the Salon, and of a *Traité de dessin et de perspective*. Removed to Limoges in 1844, and was Professor of design at the Lycée in that city. Produced a number of medallions (*Gazette du centre*, 26 Aug. 1894). One of these, an unsigned, uniface, 164 × 191 mm. is of Dr B. A. Bardinat of Limoges, figured by Fournié, who says that Perdoux died in 1904.

PERDRIER, FRANÇOIS (*French*). Mint-master at Paris, 1522-1529. In 1550 he was Assayer at the Mint of the Hôtel de Nesle, under Jacques Pinatel.

PEREGO (*Ital.*). Die-sinker of the second quarter of the nineteenth century. I have noticed his signature on a Portrait-medal of Stephen Malchionio, 1832.

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PEREGRINI DA CESENA (*Ital.*). Engraver of the fifteenth century. Duchesne enumerates sixty-six plates by his hand, which he calls *nielli*. More recent critics, however, says Williamson (*Bryan's Dictionary of Painters and Engravers*, 1904, IV, 93), see in these, not proofs of goldsmith's work, but impressions from plates expressly engraved for printing. The facts in favour of this view are, in the first place, the number of these so-called *nielli*, and, secondly, the occurrence of the artist's signature upon the prints with the letters the right way. Peregrini's most important plate is a 'Resurrection', which is signed *De Opus Peregrini Ce*. The rest of the plates ascribed to him are signed either **P.** or **O.P.D.C.**

BIBLIOGRAPHY. — Duchesne, *Traité sur les Nielles*. — Bolzenthal, *op. cit.* — Migne, *Dictionnaire d'orfévrerie religieuse*. — Ris Paquot, *op. cit.* — Bryan, *op. cit.*

PEREIRA, FRANCISCO FIRMO GONZAGA (*Port.*). Mint-master's assistant at Lisbon, employed from about 1846, but only appointed on 24. March 1851. He executed designs for the coinage, and also cut coin-dies.

PEREIRA, LUIZ GONZAGA (*Port.*). Mint-engraver's assistant at Lisbon in 1826; appointed third Engraver on 21. August 1833; second Engraver, 24. December 1853; and Chief-engraver on 7. December 1864. He was born in 1796, and died on 8. September 1868. Pupil of Simão Francisco dos Santos. In conjunction with Caetano Alberto, he was commissioned in 1822 to prepare models for a new "Moeda constitucional". By him are also Patterns for a Decimal coinage.

BIBLIOGRAPHY. — Aragão, *Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874. — Raczinski, *Dictionnaire historico-artistique du Portugal*.

PERELLI, M^lle^ PAULE (*French*). Contemporary Modeller, born at St. Germain-en-Laye; pupil of Ceribelli. By him are various Portrait-medallions, one of which was exhibited at the Paris Salon in 1886.

PERELLI (*Ital.*). Contemporary Modeller and Engraver, born, and now residing, at Rome. He worked for some years at Paris, where he exhibited at the Salon various articles of *repoussé* work; later he was employed by Spink and Son L^d^, London, for whom he modelled a number of Prize Medals for Agriculture, Music, History, Sports, &c.

PERGAMOS (*Greek*). Gem-engraver of ancient times. The inscription, **ΠΕΡΓΑΜΟΥ** (not very clear) occurs on a paste, red and transparent, in the Florence Museum; subject, Dancing Faun with thyrsus. Furtwängler admits the style of the gem to be antique, but otherwise condemns the piece as modern. Reinach does not agree

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with this opinion. Babelon thinks the paste is a copy of a gem now lost. A replica in the Berlin Museum is certainly modern.



Gem, signed Pergamos.

The same inscription, but incomplete, is found on a Scarab showing a beardless Head wearing a Phrygian bonnet, and on a nicolo in the Paris Cabinet des Médailles, with helmeted Head.

The signature of Pergamos has been added in the sixteenth and seventeenth centuries to contemporary gems, in order to pass them as antique.

BIBLIOGRAPHY. — Furtwängler, *Antike Gemmen*, 1903. — Babelon, *Pierres gravées*. — King, *op. cit.* — Reinach, *op. cit.*

PERGER, BERNHARD (*Germ.*). Medallist, and Mint-engraver at Naples, from *circ.* 1769 to 1798. The engraver, Antonio de Gennaro, was his predecessor at the Mint. His initials **B. P.** or **P.** and sometimes the full name **PERGER** occur on the currency issued by him. The coinage of Ferdinand IV. of that period is very



Rare Doppia of Charles III. 1723, for Sicily.

extensive, and comprises many interesting coins, either in gold, silver, or copper. Among these the Zecchino on the King's Marriage, 1768, with the Queen's bust; Piastre on the Birth of Princess Maria Theresia, MDCCLXXII; R/. FECVNDITAS; Piastres of 1791, with jugate busts of the King and Queen, and Reverses, Abundance, and the Zodiac, &c. Beside these the regular series of gold, silver, and copper currency. Among the latter are many varieties of the Tornesi, Cavalli, and Grani denominations. A copper 25 Grani piece, 1796, signed **P**, of extreme rarity, fetched 445 Marks at the Gnecchi Sale (1903, lot 3722).

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Among this artist's medals I have noticed : Marriage of Ferdinand IV., 1768; — D. J. Benedetto Mittarelli, 1765; —



Marriage of Princess Livia ab Auria Carapha.

Medal of the Academy of Painting of Rome; — Ferdinand IV. and

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Maria Clementina, 1797 (signed : **D. PERGER G.**); — Reestablishment of Ferdinand on the Throne, 1799; — Marriage of Princess Livia ab Auria Carapha (*illustrated*); — Frederick, obv. MVNIFICENTIA FRIDERICI D. NEAPOLI P. RESVT. ARCHIPAS. Bust; Rℒ. Allegorical representation.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien.

PERGER, HANS (*Germ.*). Goldsmith, and Mint-engraver at Braunau, 1455.

PERGSTELLER, MICHAEL (*Austr.*). Engraver at Kremnitz, 1562.

PÉRIER (*French*). A Paris Engraver of the middle years of the nineteenth century, who produced a number of poor commemorative pieces of the 1848 Revolution. One of these, which is cast, refers to the Revolutions of 1789, 1830 and 1848; others were executed in honour of Lamartine, A Marrast, mayor of Paris, and other contemporary notabilities.

BIBLIOGRAPHY. — De Saulcy, *Souvenirs numismatiques de la Révolution de 1848*.

PERINI, MATTHIAS (*Austr.*). Chief-engraver at the Mint of Venice, *circ.* 1827-1844. He was born in 1778 at Santa Eufemia di Borgoico (province of Padua).

PÉRISSOUD, Mme DÉSIRÉE (*French*). Contemporary Sculptor, born at Paris; pupil of Ponscarme. At the Salon of 1893 she exhibited Portrait-medallions, cast in bronze, and again in 1894.

PERKINS, JACOB (*Amer.*). Engraver of Newburyport (**U. S. A.**), *circ.* 1800, and author of a Portrait-medal of Washington. It is described in *Amer Journ. of Numismatics*, XXIV, 21. On one side is an excellent likeness of the general, and on the reverse, memoranda of the most remarkable periods of his life.

BIBLIOGRAPHY. — *Jacob Perkins*, Am. Journ. of Numismatics, April 1896, p. 118.

PERLAN, HENRI (*French*). Sculptor, and Founder, born at Paris, 4. April 1597; died there in 1672. He worked under Jean Warin, and is presumed to have collaborated in medallic work also.

PERMOSER, BALTHASAR (*Germ.*). Ivory-carver, 1650-1732.

PERNDORFFER, HANS (*Germ.*). Mint-master at Cassel, 1539-1583. His initials **H. P.**, or **ꝟP**, and also **H. B.** (*Berndorffer*) occur on the coinage. P. Weinmeister says however that Perndorffer was Assayer in 1539, and Mint-master from 1564 to 1575. His successor was Hans Bauer, 1572-1610.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.* — P. Weinmeister, *Hessische Münzmeister am Ende des 16. Jahrhunderts*, Numismatischer Anzeiger, 1899, 34.

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PERNEGGER, HANS (*Germ.*). Mint-warden at Munich, *circ.* 1620-1623.

PÉRON, ERNEST (*French*). Contemporary Sculptor, residing at Boulogne-sur-Mer. At the Salon of 1905 I noticed a Portrait-medallion by him.

PERPENTI, ANDRONICO (*Ital.*). Mint-engraver at the Papal Mint of Fermo, 1797-1799. His initials **A. P.** or **A. PP.** occur on Two Baiocchi pieces of the Republica Romana, and other copper currency of that period and mint.

BIBLIOGRAPHY. — Cinagli, *Le Monete dei Papi*, 1848.

PERRAULT EDMOND (*French*). Contemporary Sculptor, born at Paris; pupil of Maillet. At the Salon of 1885 he exhibited a Portrait-medallion of M^me^ T. de C***.

PERRE, JAN VANDEN (*Belg.*). Goldsmith of Brussels, and Mint-master-general, under the Emperor Charles V., 10. October 1545 to 1551. He engraved several official Seals, which are described by Pinchart, *Revue belge de numismatique*, 1857, p. 412 sqq. His name occurs in contemporary documents, as early as 1515, as a Goldsmith and Seal-engraver.

PERREAL, JEHAN or **JEHAN DE PARIS** (*French*). Architect, Sculptor, Painter, Designer, and Engraver, born at Lyons in 1460 or 1463, and died in 1529. He enjoyed the patronage of Charles VIII. and Louis XII., whom he accompanied in their Italian expeditions, and also worked for Anne of Brittany, Margaret of Savoy, and other princely personages. The Louvre preserves a fine painting by him, representing the Betrothal of Charles VIII. and Anne of Brittany; another commemorates the Triumphal Entry of Louis XII. into Genoa. His portraits of Louis XII., Anne of Brittany, Philibert of Savoy, Margaret of Austria, Mary of England, &c. were masterpieces for this early period. He is also the author or designer of the Mausoleums of Francis II. of Brittany and Marguerite de Foix at Nantes, Philibert the Fair of Savoy at the Church of Brou, Louis XII. and Anne of Brittany at Saint-Denis. The glass Paintings, and Miniatures, depicting scenes from the Italian campaign of Louis XII., attributed to Perréal, are further proofs of this artist's versatile genius and talent.

In connection with medallic work, Perréal is known to have designed the commemorative medal of Charles VIII. and his consort's Visit to Lyons in 1494. The execution was entrusted to Jehan and Nicolas Lepère "d'après la *pourtraicture de la main de Jehan Perreal*".

On the occasion of the Marriage of Louis XII. with Anne of

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Brittany, the Consulate of Lyons presented the Queen with a, medal, bearing her portrait and that of the King, 1499. Perréal also



Charles VIII. and Anne of Brittany, 1494.

designed this medal, which was modelled by Nicolas Leclerc, and Jehan de Saint-Priest, sculptors, and Jehan Lepère, goldsmith.



Louis XII. and Anne of Brittany
(reduced size).

This medal is one of the finest early French Renaissance medallic works. Specimens in bronze not unfrequently turn up.

BIBLIOGRAPHY. — E. M. Bancel, *Jehan Perréal*, Paris, 1885. — Rondot, *Médailleurs lyonnais*. — Supino, *op. cit.* — *Gazette des Beaux-Arts*, 1895, II, 265.

PERREAU, CHARLES (*French*). Mint-engraver at Bordeaux, 1551-1562.

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PERREAU, FRANÇOIS (*French*). Mint-warden at La Rochelle, appointed Engraver there in 1527-1528.

PERREAU, YVES (*French*). Goldsmith of La Rochelle, appointed Mint-engraver there, 18. May 1602. Barre places the date of his activity between 1594 and 1602.

PERRET, ALEXIS EUGÈNE (*French*). Contemporary Medallist and Engraver, born at Rouen in 1825. He was first apprenticed to a Chaser, then entered the Paris Mint in 1848, as Assistant-engraver to J. J. Barre, Engraver-general of the coins, and remained at the Mint until 1861. Later he was still employed as Engraver to the French Ministère des Finances. He is also the inventor of a Reducing Machine for coins and medals. In 1858 he won a bronze medal; gold and silver medals at the Universal Exhibition of Vienna, 1873; two bronze medals at the Paris Universal Exposition of 1867 and 1878; a silver medal in 1891, and a silver-gilt one in 1898.

He exhibited sixteen times at the Paris Salon, and produced many Portrait-medallions, and various works of engraving.

BIBLIOGRAPHY. — *Information kindly supplied by the artist (Letter dated 24. June 1901).*

PERRET-GENTIL, JEAN JACQUES (*Swiss*). Engraver of the third quarter of the eighteenth century, who in 1788 was residing at Le Locle, but who is supposed to have spent most of his life at Chaux-de-Fonds. He was probably employed as a Watch-engraver, but very little is known of him, beyond that he executed five commemorative medals : Accession of Frederick William II. of Prussia, 1786 (signed : **J. J. P. G.**); obv. Bust of Frederick the Great; ℞. Eagle; — Another; Proclamation medal of the Principality of Neuchâtel, November 1786; obv. Bust of Frederick William II.; ℞. SERMENTS RÉCIPROQUES, &c.; — Satirical Medal of Samuel Monvert, Chastelain of Val-de-Travers; — Necker, 1789; obv. Bust facing; ℞. TRIOMPHE COMPLET DU TIERS-ÉTAT, &c. (signed : **J. J. P. G.**; diam. : 76 mill.). M. P. C. Stroehlin, late President of the Swiss Numismatic Society, owned a mould of this curious medal; — Louis XVI., 1790; obv. Laur. bust to r.; ℞. Minerva seated to l. (diam. : 76 mill.).

The medals were cast in tin; some specimens bear traces of plating or gilding, while others are coated with black varnish.

BIBLIOGRAPHY. — A. Michaud, *Les Médailles de Jean-Jacques Perret-Gentil*, Musée Neuchâtelois, 1903.

PERREY, AIMÉ NAPOLÉON (*French*). Contemporary Sculptor, born at Damblin (Doubs). By him are various Portrait-medallions, some of which were exhibited at the Paris Salon : 1870. M^me^ A. B*** ; —

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1872. M^me^ S. L***; — 1874. M^lle^ A. J***; — 1880. Feu Perrin, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PERREY, LÉON AUGUSTE (*French*). Contemporary Sculptor, born at Paris, 24. August 1841; pupil of his father A. N. Perrey, and Jouffroy; entered the Ecole des Beaux-Arts, 9. October 1868; won medals in 1866 and 1867. Among his medallic works are : 1867. Portrait-medallion of M^lle^ E. P***; — 1870. M^me^ B. L***; — 1882. Aimé Perrey; — 1883. M. L***; — 1884. Baron T***; — 1890. Three Portrait-medallions in bronze; — 1893. M. & M^me^ Aristide Boucicaut; — 1897. G. Perrey, &c.

PERRICIUOLI (*Ital.*). Gem-engraver of the seventeenth century, who resided at Sienna, and is said to have produced many fine works.

PERRIER (*French*). A jeton issued for a Musical Competition, undated, and with a head of Orpheus, is signed **PERRIER**.

PERRIN, FRANÇOIS (*French*). Mint-master at Marseilles, 1532-1538 and 1540-1541.

PERRIER, JEAN (*French*). Mint-master at Tours, 1720-1738, in succession to Martin Petit.

PERRIN, JEAN I (*French*). Mint-engraver at Montpellier, 1396-1419.

PERRIN, JEAN II (*French*). Mint-engraver at Tours, 1733.

PERRINET, PIERRE (*French*). Mint-engraver at Lyons, 1638-1640. He signed *Perrinet*. After 1640, we find him filling the post of Mint-master at Chambéry, until 1642.

BIBLIOGRAPHY. — Rondot, *Les Graveurs de Lyon.* — Perrin, *Le Monnayage en Savoie*, 1872.

PERRON, CHARLES THÉODORE (*French*). Contemporary Sculptor, born at Paris, 16. October 1862; pupil of Falguière and Roty. He has won the following distinctions at the Paris Salon : 1896, Mention honorable; 1897, Medal of the Third Class; 1899, Medal of the second Class; and since 1894 he is an Officier d'Académie.

As a Medallist, this artist has produced numerous Portrait-medallions, also Studies for medals, a Plaquette representing the Duke of Reichstadt on his deathbed; — Moses rescued from the Nile; — Walkyrie, &c.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.*

PERROT, NOEL (*French*). Mint-master at Angers, 1640.

PERROTTE, PHILIPPE EUGÈNE (*French*). Contemporary Sculptor,

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born at Brain-sur-l'Authion (Maine-et-Loire); pupil of Cavelier. By him are some Portrait-medallions, 1891. M. Lelouvetelle; — 1893. M^me^ B. P***; — M^me^ Perrotte, the artist's grandmother.

PERRY, SPENCER (*Brit.*). Birmingham Die-sinker and Engraver of the end of the eighteenth century. Pye attributes to him the dies of William Hallan's Halfpenny of Birmingham, 1793 (*illustrated*), and of which a variety dated 1795 is described as



Birmingham Halfpenny, 1793, by Perry.

unique by Davis. The signature **PERRY ENG.** is said to occur on another variety. The Chetwynd Coll^n^ included one of 1792 of a different type.

BIBLIOGRAPHY. — Pye, *Provincial Coins and Tokens*. — W. J. Davis, *Token Coinage of Warwickshire*.

PERRYN, JOHN (*Brit.*). Goldsmith of London, 1637-1656. " He resided at East Acton, and was appointed one of the jury of Goldsmiths by the Commonwealth, in 1649, to superintend the making of standard trial pieces for the coinage. In 1657 he was imprisoned and fined with others, on the information of Thomas Violet, for melting the heaviest coins into ingots, and exporting the same to foreign countries ".

BIBLIOGRAPHY. — Chaffers, *Gilda Aurifabrorum*.

PERSCHL, HANS JAKOB (*Germ.*). Mint-engraver at Munich, 1631.

PERSIL (*French*). Director of the Paris Mint, 1842 (?), who is said to have issued a Portrait-medal of himself, of unusual large size. I cannot however trace his name in the list of Paris Mint-directors.

BIBLIOGRAPHY. — *Revue de la Numimatique belge*, I, p. 341.

PERTINET. *Vide* **PERRINET**. Mint-master at Chambéry, 1640.

PERUGINO, surname of the Painter **VANNUCCI** (*Ital.*). A celebrated

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Artist, born at Perugia, whence his name. He flourished between 1446 and 1524, and chiefly resided at Florence, where he first studied with Leonardo da Vinci. Raphael became one of his pupils. His " Christ giving the keys to Peter " is the best extant of Perugino's paintings.

This artist is described as having designed studies for medallions executed by contemporary medallists.

PERUGINO. LAUTIZIO (*Ital.*). Seal-engraver, and Medallist of the early part of the sixteenth century, mentioned by Cellini in his autobiography.

Milanesi ascribed to him two Portrait-medals, signed **L. P.**, of Giovan Lodovico Toscani ; and by him may be also a medal of D. Adr. de Ladeuse, Venice, 1522, and a Plaque, representing the Adoration of the Magi, in the Victoria and Albert Museum, South Kensington. *Vide* **LAUTIZIO**.

BIBLIOGRAPHY. — Armand, *op. cit.*, III, 161. — Blanchet, *Manuel*, II, 373.

PERUZZI, BENEDETTO (*Ital.*). Gem-engraver of Florence (*singolare intagliatore di pietre*), best known for his counterfeit of the seal of Carlo di Durazzo, in 1379. This is all that is known of him. "Il est le premier ", says Babelon, " de cette pléiade d'artistes, qui, en Italie, durant un siècle et demi, vont mettre à la mode les produits de la glyptique et s'efforceront dans leurs œuvres d'atteindre la pureté de dessin et l'habileté technique si justement admirées dans les plus belles gemmes de l'antiquité ".

BIBLIOGRAPHY. — Cicognara, *Storia della scultura*, t. II, p. 391. — King, *Antique Gems*, 1872, p. 412. — Eug. Müntz, *Histoire de l'Art pendant la Renaissance*, I, 695. — Babelon, *Pierres gravées*, 1894. — Ibid., *Histoire de la Gravure sur Gemmes en France*, p. 126.

PERUZZI, VINCENZO (*Ital.*). Gem-engraver of the Venetian school, who flourished towards the end of the seventeenth century. He discovered the double facetting of diamonds which renders the play of light so wonderful in brilliants.

PERZINKA, LEON (*French*). Contemporary Sculptor, born at Paris; pupil of Valton, and Marioton. At the Salon of 1888 he exhibited a Portrait-medallion of M^lle^ L. Perzinka, and in 1889, another of M. A. E***.

PESCADOR, EDUARDO FERNANDEZ (*Span.*). Contemporary Sculptor and Medallist, born in 1836, died at Madrid in 1872. He was a pupil of the Madrid Academy of Fine Arts, and of his uncle, Sancho Pescador; also of Oudiné of Paris. In 1866 he was appointed Professor of the Madrid School of Art.

Amongst his best known medals are : Duke of Rivas; — Olozaga, 1864 ; — Academy of San Fernando ; — Treaty of Vergara, &c.

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The artist was a member of the Academy of San Fernando.

PESCHKA, C. (*Bohem.*). Medallist of the eighteenth century, mentioned by Fiala, *Beschreibung der Sammlung böhmischer Münzen und Medaillen*, Prag. 1888, p. 693.

PESCI, SILVESTRO (*Ital.*). Mint-master at Parma, 1658-1660.

PESCIA, PIER MARIA SERBALDI DA (*Ital.*). Gem-, and Coin-engraver, surnamed *Il Tagliacarne*, born at Pescia in Tuscany, *circ.* 1455, died about 1522. In the early years of the fifteenth century he had a shop at Florence, but his name occurs in the accounts of the Pontifical Court, in 1499 and earlier. In 1499, he was appointed Engraver at the Mint of Rome on the death of Lorenzo Corbolini and again in 1515, in conjunction with Vittore Camelio, remaining in office until 1522. Pope Leo X. honoured him with his patronage. He also was a contemporary of Raphael and Michel Angelo. For the latter, as the tradition goes, he executed the celebrated signet, called "Michael Angelo's Seal", representing the Birth of Bacchus, now one of the most interesting gems of the French Collection.

Vasari states that, by his talent, the artist brought the art of gem-engraving nearer to perfection.



Birth of Bacchus, intaglio by Pier Maria da Pescia.
(*Michael Angelo's Seal.*)

Babelon thus describes the celebrated gem of the Bibliothèque Nationale, " Cette cornaline, de dimensions exiguës, est la plus remarquable peut-être de toutes les intailles qu'a produites le seizième siècle. Le sujet en est une Bacchanale, composée d'une quinzaine de satyres, de ménades et autres personnages bachiques qui célèbrent la fête des vendanges. Le tableau n'a pas plus de

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quinze millimètres sur onze de large. L'artiste a fait un véritable prodige d'habileté technique en groupant tout ce monde dans un cadre aussi restreint; c'est merveille de contempler à la loupe ce petit chef-d'œuvre de dessin et de gravure, où les détails miscroscopiques sont si délicatement traités, où tout est proportionné avec tant d'harmonie et de souplesse. A l'exergue, un pêcheur à la ligne est l'emblême parlant du nom de Pier Maria *da Pescia*" (*La gravure en pierres fines*, p. 254).

Among the other glyptic works known of this artist the following are generally ascribed to him: Sacrifice to Venus; — Eros fishing, seated on rock, and holding a basket (exhibited at the Burlington Fine Arts Clubs Exhibition, 1904, and described as after P. M. da Pescia).

In all probability a large number of the coins issued by Pope Leo X. at the Roman Zecca were engraved by Pier Maria da Pescia. Among the most interesting types are the $2\frac{1}{2}$ Zecchini piece, with Leo's portrait, and the Magi on R℣. (*illustrated*), and Testoni, also



Doppia of Leo X. ($2\frac{1}{2}$ Zecchini).

with the bust of the Pontiff and R℣. Christ blessing the Apostles. Armand ascribes the coins of Pope Alexander VI. to Lorenzo Corbolini.

Müntz records payments made to the Engraver in 1499 and 1505 for dies intended for Papal Bulls.

BIBLIOGRAPHY. — Mariette, *Traité*, &c. — Nagler, *Allgemein. Künstler-Lexikon.* — Babelon, *Pierres gravées*, &c. — Ibid., *Catalogue des Camées de la Bibliothèque Nationale.* — King, *Antique Gems*, 1872. — Eug. Müntz, *L'Atelier monétaire de Rome*, 1884. — Ibid., *Les Arts à la Cour des Papes*, &c. — Raspe, *Tassie Gems.* — Rollin and Feuardent, *Catalogue de pierres gravées*, 8 mai 1905, lot 128.

PESEZ (*French*). Medallist of the eighteenth century, about whom nothing is known, beyond that he produced a number of very fine Portrait-medals, usually signed: **PESEZ**; — **PESEZ.P.**; — **P**ᶻ or **P**. The following specimens are in the Berlin Museum; they all measure 67 mill. in diameter, and exhibit remarkable work: Lulli, creator of the Paris opera (1633-1687); — Marshal Catinat; —

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Comtesse de Grignan; — Marquise de Pompadour; — Mme du Barry. His signature occurs also on a uniface medallion of Homer (61 mill.), and in the Pichon Collection there was a fine specimen of the Portrait-medallion of Mme de Pompadour, by him.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.*

PESSAUX, Mme BLANCHE (*French*). Contemporary Sculptor, born at Paris; pupil of Chapu and Bouguereau. At the Salon of 1897 she exhibited a Portrait-medallion entitled "Petite Jeanne".

PESTRINI (*Ital.*). Medallist, and Gem-engraver, of the first half of the nineteenth century. He resided at Rome, and in 1823 applied for the post of Mint-engraver. His medal with portrait of Pope Pius VII. is one of the best in the Papal Medallic series, says Nagler. Other portrait-pieces of Pius VII., Leo XII., and Pius VIII. bear this artist's signature, and exhibit unusual skill and careful treatment.

BIBLIOGRAPHY. — Nagler, *op. cit.* — Bolzenthal, *op. cit.*

PESUTELLI, FRANCESCO (*Ital.*). A Florentine Medallist of the first half of the seventeenth century. He contributed with many others, amongst whom we find Antonio Alberghetti, Paolo Laurentini, Antonio Tarchiani (Pesutelli's father), and Fra Giovan Antonio Bartolino, surnamed Teatino, to the large series of Florentine Portrait-medallions of Roman Emperors and Empresses, and celebrated Personages.

PETER (*Germ.*). Goldsmith, and Mint-engraver at Neuötting-Landshut, 1458-1459.

PETER (*Germ.*). Medallist of the second half of the sixteenth century, whose signature occurs on a Portrait-medal of Archduke Mathias, reproduced in Köhler, III, 377.

PETER (*Germ.*). Medallist of the second half of the nineteenth century. He was employed between *circ.* 1870-1880 at the Die-sinking establishment of Gottfried Drentwett, at Augsburg, for whom he cut many dies.

PETER VON METZ (*Germ.*). Mint-engraver at Landshut, 1458.

PETER, ANDREAS (*Germ.*). A native of Augsburg, who was Mint-warden at Kallmünz in 1629. Perhaps the same person was Mint-engraver at Glatz in 1627.

PETER, VICTOR (*French*). Contemporary Sculptor, and Medallist, residing at Paris; pupil of Devaulx, and Sébastien Cornu. He studied art against his parents' wish, and was obliged to earn his living, when still quite young, by doing work for Falguière, Paul Dubois, and

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Antonin Mercié. He began to exhibit at the Paris Salon in 1868, and won his first medal in 1879. At the Universal Exhibition of 1900, he was awarded a gold medal, and decorated with the Legion of Honour. He is now Professor of practical sculpture at the Paris " École Nationale des Beaux-Arts ".

This artist's works in sculpture are numerous and comprise Equestrian statues of William II. of Holland, at Luxemburg; General Lee, at Richmond (U. S. A.); General Paz, at Buenos-Ayres (all executed in collaboration with Antonin Mercié), &c.

Among his medals and medallions, I may note: 1874. C. Orso-



Amédée Bertault.

lini; — 1876. M. Goguet; — M^lle Goguet; — 1877. Idyl, bronze medal; — E. Frémy; — 1878. Ivresse; — Idyl; — Bull Dog; — 1879. Happy Age; — 1880. P. Folias; — F. B***; — Miss E. Deakin; — M^me M***, des sœurs de Saint-Joseph; — Miss Blanche Deakin; — M^lle E. B***; — M. Escoula; — M. S.***; — Study of a Bull; — 1881. A. Allard; — P. P. David d'Angers; — René Paul Huet; — A. Bertault (*illustrated*); — M^lle Jeanne and her doll; — A. d'Echérac; — C. Bourgonnier; — Study for a Provincial Prize Medal; — Studies of Animals; — 1883. René Paul Huet; — André Galland; — A. Léonard; — Fauvette (a dog); — André Peter; — 1886. L'Age heureux (plaque in D^r F. P.

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Weber's collection); — 1887. Santaire; — Paul Huet; — Thoquet; — Mme David d'Angers; — 1900. Caisse d'Epargne of Nantes; — Marchon; — Henner; — Paul David d'Angers; — Rodin; — Agathon; — Pégase; — Falguière; — Puvis de Chavannes; — Léon Lhermitte; — Jules Dalou; — Bourgonnier; — Jouenne; — Bidel; — E. Frémy; — 1901. Alphonse Daudet, after Falguière's statue; — Gaston Bonnier; — Mme C***; — 1902. Mme Victor



Jules Dalou.

Peter; — Mlle Claire Paul Huet; — 1904. Mme René Huet; — Marceau; — Pigeon on a bust of Minerva; — Hare; — José Clara, statuary; — Sans Peur (a dog); — M. Amy, statuary; — Various Plaques: Hare and Tortoise; — Fox and Raven; — Dog defending its young against viper; — Rat and Oyster; — The Knife of Damocles; — Calf; — 1905. Medals: Lion and Bull; — Panther and its young (for the Société des Amis de la Médaille); — Cyparis; — E. Frémy; — Baron Alphonse de Rothschild; — Happy Age; — Goat and Kid; — Medals for the Society of Orientalists; — Plaquettes: Swallow and small birds; — Hedgehog; — The two Goats; — Crane; — The Sculptor and statue of Jupiter; — The Dog dropping his prey for the shadow; — Dove and Art; — Satyr and Kid; — Hare and Frogs; — The Bear's pavement; — Wolf and Lamb; — Death and the Woodcutter; — 1906. Louis Pasteur (1822-1895), memorial medal. Obv. Bust to right; Rev. Patera entwined by serpent, before the globe illumined by the sun, VERI-

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TATEM VMBRIS INVOLVTAM EVOLVIT. Bronze. 68 mill. Upon obverse, V. PETER. Upon reverse, the same, incused. In the Boston Collection. — Hercules and the Hydra; — Pegasus (Prize medal for Poetry); — The Peacock complaining to Juno; — The Jay adorned with the Peacock's feathers; — Norman Bull; — "Farmwife and Calf;" — Hercules; — Dog with its ears clipped, &c.; — 1907. St. Hubert; — Prize Medal for Racing; — The Swallow and the Spider; — Prize Medal for Aviculture; — Prize Medal for Horse breeding; — Pasteur Institute Medal; — Plaquettes illustrating some of Lafontaine's fables: Le renard et le bouc; — Le rat de ville et le rat des champs; — La grenouille et le bœuf; — Le renard ayant la queue coupée; — Le chêne et le roseau; — Le gland et la citrouille; — L'aigle et l'escarbot; — Le bûcheron et Mercure; — 1908. Seven Plaquettes illustrating Lafontaine's fables, and other studies of animals.

"Vous me demandez", writes the artist, "quelle est la spécialité que je préfère. Trouvant tout intéressant en art, j'admets peu qu'on se spécialise d'une façon étroite, comme le font malheureusement beaucoup d'artistes, et j'estime qu'un beau cheval a le droit à notre admiration autant qu'une figure humaine, qu'on peut mettre autant de talent dans une médaille que dans un buste ou une statue" (*Lettre du 25 juillet 1901*).

"La large technique du bas-relief est appliquée à la médaille par Victor Peter, animalier et portraitiste" (R. Marx, *Méd. franç.*, p. 29).

The following medallic works by Victor Peter are on exhibit at the Luxembourg Museum: Medals: The Happy Age; — Idyl; — Antonin Mercié, painter and sculptor; — Édouard Frémy; — Pierre-Paul David d'Angers; — Portrait of a Religieuse; — Plaquettes (studies of animals); — Horse; — Gazelle; — Spaniel; — Dog; — Cock; — Duck and Ducklings; — Duck and Snail, &c.

The Jules Dalou medal is reproduced in *Studio*, XXVI, 62.

BIBLIOGRAPHY. — *Information kindly supplied by the artist.* — Chavignerie et Auvray, *op. cit.* — *Catalogue du Salon*, 1874-1905. — Roger Marx, *Les Médailleurs français.* — Ibid., *Les Médailleurs contemporains.* — Dr H. J. de Dompierre de Chaufepié, *Les Médailles et Plaquettes modernes.* — *Gazette Numismatique française*, 1898-1905. — *Art et Décoration*, 1901.

PETERS, MATHIAS (*Danish*). Goldsmith, and Engraver, of the second half of the seventeenth century. Very little is known of this artist and his works. His signature, **PETERS F.** occurs on a medal of 1691, with bust of William III. of England, commemorating the Surrender of Limerick, on the $\frac{3}{13}$ October of that year. A specimen exists in The Hague Medal Cabinet.

BIBLIOGRAPHY. — Franks and Grueber, *op. cit.* — *Oranje Penningen*, 476. — *Catalogus*, &c., nº 1611.

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PETERSDORF, STEPHAN BENIG VON (*Bohem.*). Interim Mint-master-general for Bohemia, 1629-30.

PETERSEN, ANDREAS (*Dan.*). Mint-master at Copenhagen, 1628-1643.

PETERSEN, CARL (*Germ.*). Goldsmith and Engraver, born 26. July 1815 at Brunswick, apprenticed to the silversmith Jacobi; went in 1835 to Munich, where he was employed for some time by the Court Goldsmith Opitz; settled at Trieste in 1837 as Engraver of Seals, Dies, &c.; and appointed 22. August 1842 Engraver at the Brunswick mint, and Court-engraver, 25. April 1853. He died on 5. September 1892. *Vide* Lange, *Sammlung schleswig-holsteinischer Münzen und Medaillen*, Berlin, 1908, p. 238.

PETERSEN, PETER (*Dan.*). Medallist, born in 1810; Mint-engraver at Copenhagen, *circ.* 1850–1864. His signature **PP** occurs on coins of 1857 and also on medals. Among his best known medallic works are: War Medal presented by Denmark to Swedish and Norwegian volunteers during the Campaign of 1848-1849 (*Æ.* 3; *Æ.* 369; and *Æ.* 812); — Jubilee Medal of Anders Sandoe Orsted, jurist (1778-1860); — Hans Christian Orsted, 1851 (Obv. by Harald Conradsen); — War Medal with bust of Christian IX. for the War of 1863; — Medal of Merit (*Æ.*), with bust of Christian IX., presented to Nansen, the Arctic explorer. The medals are usually signed: **P. PETERSEN.**

BIBLIOGRAPHY. – Schlickeysen-Pallmann, *op. cit.* — Jorgensen, *Beskrivelse, &c.* — *Thomsen Catalogue.*

PETIT (*French*). Mint-engraver at Tours, 1730.

PETIT, JACQUES I (*French*). Mint-engraver at Bordeaux, 1720.

PETIT, JACQUES II (*French*). Mint-engraver at Tours, 1767-1768.

PETIT, JEAN CLAUDE (*French*). Sculptor of the nineteenth century, born at Besançon, 9 February 1819. Pupil of David d'Angers and the École des Beaux-Arts. His signature occurs on Portrait-medallions, such as those of: Marshal Moncey, duke of Conegliano; — Jouffroy; — M. Weiss; — M. Perron; — E. Viancin; — Alfred Bourgon; — Marquis de Faletans; — M^me^ de Latour; — M^lle^ André Favel, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PETIT, JULES ÉMILE (*French*). Contemporary Sculptor and Medallist; pupil of Chaplain. By him are numerous Portrait-medallions, some of which were exhibited at the Paris Salon in the seventies of the nineteenth century.

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PETIT, LOUIS MICHEL (*French*). Sculptor, and Medallist, born at Paris on August 29, 1791 ; pupil of Simon and Cartellier. His activity is comprised between *circ.* 1815 and 1844. He died on July 19, 1844. The numerous medals which this Engraver produced are usually signed **L.M.PETIT.F.**, or **PETIT.F.** Among them are : Completion of the Paris Bourse and Tribunal de Commerce; — Prince de Condé; — Joseph Vernet, 1818; — Copernicus, 1818; — Christopher Columbus, 1819 ; — Isaac Newton, 1819; — Bourdaloue; — Gérard Audran, 1822 ; — J. F. de Laharpe, 1822; — Marmontel, 1820; — Duc d'Enghien, 1821; — Lamoignon de Malesherbes, 1821 ; — P. D. Ecouchard Lebrun, 1821 ; — Forbin-Janson; — Inauguration of the Expiatory Chapel in honour of Louis XVI. and Marie-Antoinette ; — Reestablishment of the statue of Louis XIV. at Caen ; — Reestablishment of the Garde Nationale; — Visit of the Queen of France to the Paris Mint, 1832; — Inauguration of the Museum of Coins and Medals; — Foundation of the Historical Museum of Versailles; — Capture of Constantine; — Marriage Medal of Princess Marie of Orléans with the Duke of Württemberg; — Christening of the Comte de Paris, 1841; — Death of Princess Marie of Orléans; — Attempt on the Life of King Louis-Philippe by Darmès; — Death of the Duke of Orléans, 1842; — Badge of Members of the Chambre des Députés; — Wilhem, founder of popular schools for the teaching of singing, 1842 ; — Barron Larrey, surgeon-in-chief of Napoleon I'.s armies; — Marriage Medals; — François Lefort, 1819 (one of the medals contributed by Petit to Durand's "Numismatic Series"); — Accession of Bonaparte to the Consulate in An VIII (struck about 1830); — Wellington, on the Lines of Torres Vedras, 1811 (Mudie's National Series, n° 17, obv.); — Queen Elizabeth of England, memorial medal struck in 1820; — Jacques Delille, 1821 ; — A. B. C. Gaultier; — J. B. Cant. Hanet-Cléry, 1821 ; — Jean de La Bruyère, 1819; — A. E. G. Gaultier, 1815 ; — Baron Dr J. D. de Larrey, Paris (after P. J. David) ; — Louis Napoleon, 1810, etc.

There is also a series of Portrait-medalets of the Kings and Queens of France by Petit.

As a sculptor, this artist produced some fine works, amongst which his 'Faith and Hope', 1824, and a bronze group representing 'Jupiter asleep in the arms of Juno' are the best known.

Michel Petit was a member of the Committee of the Mint. "He executed a number of Collegiate pieces and largely contributed to the Durand series", says Mr. Grueber, and he also worked for Mudie's "National Series".

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.* — Chavignerie et Auvray, *op. cit.* — Bramsen, *op. cit.* — Dr F. P. Weber, *op. cit.* — Franks and Grueber, *op. cit.* — Bolzenthal, *op. cit.*

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PETIT, MARTIN (*French*). Mint-engraver at Tours, 1720-†1733.

PETIT, V. (*French*). Medallist of the second quarter of the seventeenth century, by whom are Portrait-medals of Philip, Prince and Count of Aremberg, Duke of Aerschot, 1633. Two varieties are described in *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I, 1902.

PETITJEAN, EUGÈNE AUGUSTE (*French*). Contemporary Sculptor, born at Frémont; pupil of Jouffroy. At the Salon of 1886 he exhibited two Portrait-medallions, one of which represents M^lle^ A. Baudon.

PETITOT, JEAN (*Swiss*). Enameller and Miniature-painter, born at Geneva, 12. July 1607, died at Vevey, 3 April 1691. He was first apprenticed to a goldsmith, Pierre Bordier, under whom he attained great skill in the art of enamelling, and with whom he, at a later date, visited Italy, France, and England. In London, the artist had the good fortune to form the acquaintance of Sir Theodore Turquet de Mayerne, physician to Charles I., who had discovered the purple colour, so necessary in enamel-painting, to render the delicate flesh tints. "Mayerne introduced Petitot to the King, who retained him in his service, and gave him apartments at Whitehall. He painted the portraits of that monarch and of his family, several times. He copied several pictures after Van Dyck, who assisted him with his advice. King Charles often went to see him at work, as he took great pleasure both in painting and chemical experiments" (Bryan's, *Dict. of Painters*, IV, 104). Charles I. entrusted Petitot with the execution of a George for the Order of the Garter, which is one of the only medallic productions of the artist. After 1649 the artist followed the English royal family to France, where Prince Charles (II) introduced him to Louis XIV. In Paris, he met Jacques Bordier, cousin of Pierre, and also a goldsmith and enameller, with whom he entered into a partnership, lasting 35 years. Petitot painted the face, hands and flesh, whilst Bordier did the hair, dress, jewels, and accessories. The subjects were frequently reproduced from the works of Le Brun, Mignard, Regaud, Nanteuil, Ph. de Champagne, Largillière, &c. Petitot's finest enamels date of this period, and comprise the whole court and notabilities of France: Louis XIV., Anne of Austria, Maria Theresia, Sully, La Vallière, Vendôme, Louvois, Olympia and Hortense Mancini, Richelieu, Mazarin, Bussy-Rabutin, M^me^ de Sévigné, M^me^ de Maintenon, Molière, la "Grande Mademoiselle", M^me^ de Montespan, the Duke of Orleans, Armand de Meilleraye, Turenne, Fouquet, Ninon de Lenclos, M^me^ de Longueville, &c. Stroehlin, the latest biographer of Petitot, gives a list of 302 authenticated and 15 doubtful enamels by this artist.

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After the Revocation of the Edict of Nantes, in 1685, Louis XIV., unwillingly, and after having endeavoured to obtain his abjuration of the Protestant faith, allowed Petitot to return to Switzerland, where he continued to exercise his art, first at Geneva, then at Vevey, until 1691.

BIBLIOGRAPHY. — Ernest Stroehlin, *Jean Petitot et Jacques Bordier, deux artistes huguenots du XVII^e siècle*, Geneva, 1905. — Bryan ed Williamson, *op. cit.*, IV, 104. — Walpole, *Anecdotes of Painting*, II, 150. — Chavignerie et Auvray, *op. cit.*, II, 254.

PETRECINI (*Ital.*). A Florentine Medallist, who was working *circ.* 1460 at Ferrara. Hitherto only four medals and a plaque have been ascribed to him with certainty : Borso d'Este I., Duke of Ferrara (1413-1450 † 1471); ℞. Compass; signed : **OPVS.PETRECINI.DE.FLORETIA.MCCCC.LX**. (diam. : 95 mill.; *illustrated*); A fine specimen, in the Löbbecke collection, was sold in November 1908 for 4500 Marks — Octagonal Plaque with similar bust, uniface; legend : BOR · EST · DVX · FERR. (90 × 58 mill.); — Giovan Francesco II. Pico della Mirandola; same date, MCCCLX (diam. : 53 mill.; Berlin Museum); — Antonio Salvalaglio; Bust similar to that in the



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Borso d'Este I., Duke of Ferrara, 1460.

preceding; Rℒ. A . CELO . FORTVNA . DATVR. Dragon to r.; unsigned (diam. : 49 mill.; Berlin Museum); — Lorenzo Strozzi, Ferrarese lawyer; obv. LAVRENTIVS . STROZZA . COMES . ETC. Bust; Rℒ. OPVS. PETRECINI . DE . FLORENTIA . MCCCCLX. Strozzi arms.

Milanesi suggested the identification of Petrecini with **PIETRO DI NERI RAZZANTI**, a Florentine Gem-engraver, born in 1425, and who was still living in 1480.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Heiss, *Médailleurs de la Renaissance.* — Armand, *op. cit.*, I, 33; II, 286; III, 5. — I. B. Supino, *Il Medagliere Mediceo*, 1899. — Friedländer, *Schaumünzen*, &c. p. 58. — C. von Fabriczy, *Italian Medals*, pp. 38, 99.

PETREIN (*Austr.*). Moneyer at Vienna, 1399.

PÉTREMANT, ANDRÉ PIERRE (*French*). Gem-engraver, born at Paris; pupil of Vimont, and Levasseur. At the Salon of 1902, he exhibited a crystal cup, with bottom representing female figure reclining, " Paresse ", and in 1903, ' La source '.

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PÉTREMANT, ÉDOUARD (*French*). Contemporary Sculptor, born at Maubeuge (Nord); pupil of Gutton. Amongst his Portrait-medallions I have noticed : 1868. A. M***; — C. D***; — 1870. L. J***; — M. R***.

PETRITSCHEK, CARL (*Austr.*). Chief-engraver at the Mint of Kremnitz, 1871-1872.

PETROS. This inscription occurs on an ancient gem, with head of Caracalla. It has probably been added in mediaeval times by the owner, who thought the portrait represented the Apostle Peter.

PETROVITS, DEMETER (*Austr.*). Director-general of the Vienna Mint, since 1901, in succession to Joseph Müller. He was born in 1853 at Pancsova, and studied at the Mining Academy of Lesben. In 1890 he entered the Mint as Engineer, and from that date had the direction of the machinery for the striking of the coinage In 1877, he became Vice-Director of the Mint.

PETRY or **PETRI, H.** (*Germ.*). A portrait-medallion (diam. : 153 mill.) of Elias Apollonius Emil Umpfenbach, painter, bears the signature **H P**, of the sculptor **H. PETRI** of Frankfort-on-Main. Electrotype reproductions in bronze of this medallion were executed by the sculptor Gustav von Kress, about 1880.

PETTER, ANDRÄ (*Austr.*). Mint-engraver at Vienna, who resigned his office in 1630.

PETTIT, THOMAS M. (*Amer.*). Eighth Director of the Philadelphia Mint, appointed by President Pierce, April 4, 1853. He died a few weeks after his appointment, 20. May.

PETZOLDT, ANDREAS (*Germ.*). Mint-engraver (*Münzdrucker*) at Dresden, 1658.

PETZOLD, ZACHARIAS (*Bohem.*). Moneyer at Glogau in Silesia, 1621. His monogram ℛ.

PETZOLDT, HANS (*Germ.*). *Vide* **BETZOLDT** Vol. I. Goldsmith and Medallist, of Nuremberg, died in 1633, at the age of 82, having been born in 1551. Rosenberg, *Der Goldschmiede Merkzeichen* enumerates a number of this artist's works in plate.

The only medal that may be ascribed to him without doubt is the well-known one of Albrecht Dürer (*illustrated*).

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A medal, representing the Baptism of Christ, described by Dr Merzbacher, *Kunst-Medaillen Katalog*, Mai 1900, p. 81, n° 443, is described as in the manner of Petzoldt.



Portrait Medal of Dürer

PEUTINGER, JAKOB (*Germ.*). Mint-master at Augsburg, 1420-1429. His initials **I. P.** occur on the coinage issued by him.

PEUTMÜLLER, GEORG (*Germ.*). Goldsmith, and Mint-master at Nuremberg, 1622, 1626, and Mergentheim, 1624-1628.

PEUVRIER (*French*). Medallist of the first half of the nineteenth century. He resided at the Rue des Marais, 4, Faubourg Saint-Germain, Paris. His name occurs as Exhibitor at the Paris Salon in 1827, 1831 and 1833. Amongst his numerous productions we find : Medal of Charles X. ; — Revolution of the 27., 28. and 29. July 1830 ; — Henri Montan Berton, composer, 1824 ; — Johann Nepomuk Hummel, composer, 1825 ; — Rudolf Kreutzer, violonist, 1823 ; — Jean François Le Sueur, composer, 1826 ; — Giovanni Battista Viotti, violonist, 1824 ; — Bernard Germain Étienne, comte de La Ville sur Illon-Lacépède, composer, 1829 (2 var.) ; — Claude Antoine Gabriel, Duke of Choiseul, 1828 ; — Masonic medal of the ' Friends of Order, ', Paris; — Eynard, the Great ' Philhellene, 1831 ; — Bossuet, 1823 ; — J. L. Henriette Cam-

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pan, 1825; — Dominico Cassini, astronomer, 1823; — King Christian VI., of Denmark, 1823; — M. A. Désaugiers, poet, 1817; — C. N. Fabvier, general, 1829; — Comtesse de Genlis, 827; — Stanislas Girardin, 1827; — King Louis Philippe I.; IR VOILA LE PRINCE, &c.; — Suchet, Duke of Albufera, 1826; — Horace Vernet, 1826; — Dr P. A. Béclard (2 var.); — Marie Louise La Chapelle, 1825; — Dr Ulysse Aldrovandi, of Bologna var. of 1818 and 1722 (Durand series); — Cardinal J. Dominic assini, 1823 (Durand), &c.

Peuvrier was one of the artists who contributed to Durand's ' Medallic Series '.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — *Various Sale Catalogues.*

PEVERELLI, GABRIEL (*Austr.*). Mint-inspector in Vienna, appointed on 18. August 1644.

PEYEL, CHRISTOPH (*Germ.*). Mint-warden at Zweibrücken, 1613.

PEYNOT, ÉMILE EDMOND (*French*). Contemporary Sculptor, born at Villeneuve-sur-Yonne (Yonne); pupil of Jouffroy and Robinet. By him are several Portrait-medallions: 1870. Mme E. C***; — 1878. Mme L***; — 1881. Suzanne B***, &c.

PEYRAULD, SIMON (*French*). Mint-engraver at Grenoble, 1576.

PEYRE, JULES CONSTANT (*French*). Sculptor of the nineteenth century, born at Sedan (Ardennes), in August 1811; pupil of Barye. He was still living in 1870, which is the date of his last exhibit at the Paris Salon. He worked for the State Manufactory of Sèvres.

By him are numerous Portrait-medallions: 1840. C. G***; — 1841. L. L***; — 1842, L. Bisson; — 1852. Louis Napoleon Bonaparte, Prince President of the Republic; — Mlle L. B***; — 1855. Napoleon III.; — Empress Eugénie; — Mme A. P***; — Baron Edouard de Verdière; — 1857. General Fleury; — 1863. Portrait of the Prince Imperial; — 1870. Mlle J. B***, &c.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

PEYRONNET, ÉMILE ÉDOUARD (*French*). Contemporary Sculptor, born at Paris; pupil of A. Millet. By him are various Portrait-medallions. One of his father, and another of M. Bidaut, he exhibited at the Paris Salon in 1897.

PÉZIEUX, JULES ALEXANDRE (*French*). Contemporary Sculptor, born at Lyons, 17. June 1850; pupil of Jouffroy, and the École des Beaux Arts. Among his medallic productions are Portraits: 1877. S. Delorme; — 1892. François d'A. C***.

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P. F. *Vide* **GIOVANNI PAOLO**. Italian Medallist of the latter end of the sixteenth century.

P. F. *Vide* **PETER FLÖTNER**. Nuremberg Medallist of the first half of the sixtheenth century.

P. F. *Vide* **POITEVIN**. Engraver at Würzburg, 1763-1776.

P. F. *Vide* **PETER FETZER**. Mint-engraver at Neisse, *circ.* 1678-9.

P. F. *Vide* **PIERRE FERRIER**. Medallist at Geneva, 1790-1798.

P. F. *Vide* **PÉRIER**. Paris Die-sinker of the 1848 Revolution period.

P. F. B. *Vide* **PHILIPP BUNSEN**. Mint-master at Frankfort-on-M., 1764-1790.

P. F. C. *Vide* **PAUL FRIEDRICH CRUM**. Mint-master at Coburg, 1685-1714.

PFFR. F. *Vide* **C. PFEUFFER**. Berlin Medallist, *circ.* 1825-1851.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PFAFF, HANS (*Germ.*). Mint-master at Straubing, 1460.

PFAFFENHOFER, HANS (*Germ.*). Probably a native of Schesslitz, who worked as a Die-sinker at Nuremberg, *circ.* 1429.

PFAHLER, ALEXANDER (*Germ.*). Mint-warden at Berlin, appointed in 1625.

PFAHLER, CHRISTIAN (*Germ.*). Mint-master at Schleswig, 1668-1672, and 1676; Emden, 1673-1674; and Jever (Anhalt) from about 1674 to 1691. His issues bear his initials **C. P.**

PFAHLER, CHRISTOPH (*Germ.*). Mint-master at Liegnitz, 1650; Brieg, 1651. Father of Samuel Pfahler.

PFAHLER, ERNST (*Germ.*). Son of Jakob P.; Mint-warden at Halle and Quedlinburg.

PFAHLER, JAKOB. *Vide* **PFALER**. A brother of Johann Pfahler.

PFAHLER, JOHANN (*Germ.*). Moneyer at Saalfeld, 1580–1616.

PFAHLER, SAMUEL (*Germ.*). Mint-master at Oels (Württemberg), 1674-1679. He signed **S. P.** Nagler calls him Simon P. I have noticed the initials **S. P.** on a Thaler of Sylvius Frederick, Duke of Württemberg-Teck, 1674, and on a medal or badge of the same prince, engraved by J. Neidhardt. He was born at Breslau, 8. March 1647.

BIBLIOGRAPHY. — Friedensburg. *op. cit.*

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PFALER, JAKOB (*Germ.*). Mint-master at Marsberg, 1606-1609; Paderborn, 1611-1615; Saalfeld, 1614; Detmold, 1618-1619; and Corvey, 1619-1620. He was a son of Georg Pfaler, and brother of **JOANNES PFALER**, who was Moneyer at Saalfeld, 1580-1616. A son of Johannes P. was Mint-warden at Halle and Quedlinburg.

BIBLIOGRAPHY. — Müller, *Die Münze zu Saalfeld und ihre Meister*, *Blätter für Münzfreunde*, 1884, pp. 942, 1054.

PFEFFENHAUSER, JEREMIAS (*Germ.*). Also **PEPFENHAUSER**. District Mint-warden at Augsburg, 1665-1693 (Lori, III, 8, 28).

PFEFFENHAUSER, JOHANN CHRISTOPH (*Germ.*). District Mint-warden at Augsburg, 1693-1709.

PFEFFER, JOHANN ANTON (*Germ.*). Mint-master at Zellerfeld (Brunswick), 1763-1773. His initials **I. A. P.** occur on currency of George III. of England for Brunswick-Lüneburg.

PFEIFER, FELIX (*Germ.*). Contemporary Sculptor of Leipzig, who modelled a Plaquette commemorating the Tercentenary of the Discovery of the Salzbrunn mineral Springs in Silesia, 1901. He is a pupil of the Academy of Fine Arts, and also studied at Paris. At the Dresden Fine Art Exhibition in 1900 he exhibited seventeen Portrait-plaquettes &c., of very creditable work.

BIBLIOGRAPHY. — H. B., *Felix Pfeifer's Modell einer Salzbrunn-Plakette*, Blätter für Münzfreunde, 1901, p. 222.

PFEIFER, PETER (*Germ.*). Mint-master at Baden, 1623-1630. I have noticed his initials **P. P.** or **P** on currency (Hirschgulden, &c). of Julius Frederick, Duke of Württemberg and Teck (*Julianische-Weillingische Linie*).

PFEIFFER, JOHANN (*Austr.*). Mint-engraver at Vienna, 1866-1882. Before 1866 he had already been employed for some years as Assistant-engraver. One of the earliest dies he cut was that for the obv. of the Four Ducat piece of 1859. By him are also: Mezzo Soldo of 1862 for Lombardy and Venice; — 20 Kreutzer of 1868 for Hungary (in conjunction with J. Tautenhayn); — 4 Kreutzer for Hungary, 1868 (obv. by F. Gaul); — 20 Kreutzer for Hungary (Carlsburg), 1870 (in conjunction with Tautenhayn); — Commemorative Gulden of 1875; Rℒ. ZUR ERINNERUNG AN DIE ERREICHTE SAIGERTEUFE VON 1000 METER | PRIBRAM 1875; — Military Medal on the 25th Anniversary of Francis Joseph I's reign, 1873 (obv. by Tautenhayn); — Coinage of Liechtenstein, 1862 (Reverses only of Thalers).

He died at Vienna, 8. February 1882.

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PFEIL, PAUL (*Germ.*). Goldsmith of Hain, who was condemned in 1564 for counterfeiting coins.

PFEUFFER, CHRISTOPH KARL (*Germ.*). Medallist and Coin-engraver, of the nineteenth century, born at Suhl, 29. October, died at Berlin 1861, 24. December. Pupil of Döll at Suhl. In 1821, he entered the Loos Die-sinking establishment as Engraver, where he remained about twenty years. On 9. September 1840 he received an appointment at the Berlin Mint, in succession to the medallist Held, and on the death of Brandt, in 1845, he was promoted to the rank of first Medallist to the Mint. Bolzenthal states that he was well endowed by nature, modelled quickly and carefully, and took good likenesses, but was perhaps too hasty and prolific. The medal of the Third Centenary of the Reformation at Berlin, 1839, is possibly one of his most successful productions, amongst which I will only mention : Gottfried B. Loos (*illustrated*); — Blumenbach, Stro-



Gottfried Bernhard Loos.

meyer, and Eichhorn, Göttingen ; — D^r D. E. Guenther, Duisburg, 1822; — Hamburg Hospital, 1823 ; — D^r C. J. Carstanjen, Duisburg, 1835 ; — D^r C. F. von Graefe Berlin, 1829; — D^r C. G. Hagen, Königsberg, 1828; — D^r H. W. M. Olbers, Bremen, 1830; — D^r J. K. J. Lobmeyer, Berlin, 1850; — D^r E. Rueppell, Frankfort-on-M., 1828; — D^r F. W. J. von Schelling, Jena; — D^r J. T. von Sommering, Frankfort-on-M. (2 var.); — D^r J. Wendt, Breslau; — Convention of German Naturalists and Physicians, at Breslau, 1833; — Accession of Frederick William IV. of Prussia, 15 October 1840; — Prize Medal of 1844 with bust of King ('Adler Medaille'); — Prize Medals, several varieties, with *Rs* Fortune, Helios in quadriga, &.; — Coronation of William I. of Prussia at Königsberg, 1861 (sev. var.); — Marriage of William (I.) with Princess Augusta of Saxe-Weimar, 11. June 1829; — Marriage of Prince Albert of Prussia, with Princess Marianne of Nassau,

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14. September 1830; — Musical Festival at Cologne under the direction of Felix Mendelssohn-Bartholdy, 1835; — Spontini, Italian composer, 1829; — Third Choral Festival of the Jubilee Association, 1857; — Mendelssohn-Bartholdy, 1841; — Third Centenary of the Augsburg Profession of Faith, 1830; — Jubilee of Caspar Maximilian, bishop of Münster, 1845; — Coinage of Paul Frederick Emil Leopold, Prince of Lippe, 1860, and subsequent years; — Memorial Medal of W. Amsinck, burgomaster of Hamburg, 1831; — Carl F. Fred. von Nagler, Postmaster-general at Berlin, 1835; — Blücher and Schwarzenberg's Entry in Paris, 1814; — Johann v. Diebitsch, Russian general, 1785; — Cholera Epidemics at Breslau, 1822; — Centennial Festival of the Grand Lodge of the three Globes, 1838; — Masonic Semi-centennial of the Grand Master of the Grand Land Lodge of Germany, 1840; — Frederick II., Founder of Free-Masonry at Berlin, Centennial Medal, 1840; — Alexander von Humboldt; — Proclamation of Fred. Will. IV. at Hohenzollern, 1851, &c.

Pfeuffer worked for the Loos die-sinking establishment at Berlin. His medals and coins are usually signed : **C. P.**; — **C. PFEUFFER FEC.**; — **PFEUFFER.**; — **PFFR. F.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Menadier, *Schaumünzen des Hauses Hohenzollern.* — Friedensburg u. Seger, *Schlesiens Münzen und Medaillen der neueren Zeit*, Breslau, 1901.

PFISTER, JOHANN (*Germ.*). Mint-engraver at Hechingen, 1622.

PFISTER, KASPAR (*Germ.*). Mint-official to the States of Silesia, 1621-22.

PFLUG, CHRISTOPH (*Germ.*). Mint-master at Magdeburg, 1672-1678 and 1682; Zerbst, 1674-1690 or later. He died at Dessau in 1693. His initials **C. P.** occur on the coins.

PFREUNDTER (or **PFRÜMBDER**) (*Germ.*). Mint-master at Fürth, 1621-1622.

PFROGNER, MICHAEL (*Austr.*). Provisional Mint-master at Prague, 1710-1711.

PFRÜMBDER (or **PFREUNDTER**). Mint-master at Fürth, 1621-1622.

PFRÜNDT, ANNA MARIA. *Vide* **ANNA MARIA BRAUN.** Vol. I. *N.E.* Modeller in wax, and Medallist, the daughter of Georg Pfründt, and wife of Bartholomäus Braun, was born at Lyons in 1643, and died at Frankfort-on-M., in 1731. Doppelmayr (p. 266) states that in wax-modelling she was unsurpassed, and that she made all kinds of medals. These are said to be signed **AMP** before her marriage, and **AMB** after.

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Anna Maria Pfründt studied and imitated the works of Abbondio.

BIBLIOGRAPHY. — Doppelmayr, *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern*, Nürnberg, 1730. — Erman, *op. cit.*

PFRÜNDT, GEORG (*Germ.*). Sculptor, Modeller in wax, Medallist, and Gem-engraver at Ratisbon; born in Bavaria, 1603; pupil of L. Kern and Vest; died at Durlach, 1663. He appears to have resided for some time at Lyons, where his daughter Anna Maria P. was born in 1642, and is said to have worked at Paris under Varin until 1646, and later at various South German minor Courts, staying in turn at Durlach, Heidelberg, Mergentheim, Salzburg (1650-1654), Stuttgart, &c.



Charles-Louis, Count Palatine; Rℒ. Heidelberg Castle.

Amongst this artist's signed medals are : 1650. Duke Octavio Piccolomini (Bergmann, Pl. 21, 111). Another, of 1648, in the Berlin Museum, is without the monogram GP.; — 1656, Joachim von Sandrart (Berlin); — 1659. Eberhard III. of Württemberg (appears to be struck. Binder, p. 143, 67), etc.

By Pfründt are no doubt also, according to Erman : Undated. Karl Gustav Wrangel, Swedish field marshal (Berlin); — 1655. Christian Ernest of Brandenburg-Baireuth (2 var., in Berl. Mus.); — Undated. The Great Elector (Henkel Cat., Pl. 2, 710); - Andreas Georg Paumgartner (Berlin); — Emperor Ferdinand III.; — 1661. Adolf Saubert (Berlin); — (1648?). Charles Louis, Count Palatine-Simmern; Rℒ. Lion sejant (Berlin); — 1650. Max Henry of Bavaria, Archbishop of Cologne (in two sizes, Berl. Mus.); — Undated. Charles Louis, Count Palatine; Rℒ. Heidelberg Castle (Berlin. *Illustrated*); — Another; Rℒ. Oak tree (Berlin); — Maximilian Henry, Archbishop of Cologne; oval, 29 × 35 mill.; — 1660. Louis,

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Baron von Seltz, natural son of Count Palatine Charles Louis (Berlin. Obv. *illustrated*); — Before 1669. Ferdinand Maximilian of Baden (Berlin); — Undated. Louis William of Baden (Berlin); — 1639. Religious Medal, with bust of Ferdinand III.; Rℒ. FIRMA-



Ludwig Freiherr von Seltz.

MENTA REGNORVM Eagle (signed : G. P., and possibly the work of Pfründt); — 1637. Coronation of Emperor Ferdinand III.; — Another, undated; Obv. Bust of Ferdinand III.; Rℒ Symbol and Motto; signed : G. P.; — 1654. Guidobaldus, Archbishop of Salzburg (2 varieties); a third medal, unsigned, presenting on Rℒ. a façade of the cathedral, is also attributed to Pfründt, on account of similarity of style with the preceding); — Undated, Karl Gustav Wrangel; oval 43 × 34 mill,; — F. Egon, Prince Fürstenberg; oval 43 × 35 mill.

"Dafür", says Erman, p. 82, "dass Pfründt der Verfertiger dieser trefflichen Medaillen war und nicht Braun, woran man auch denken könnte, spricht zunächst der Rand aus kleinen Punkten, den jener auch sonst anwendet, während dieser eine glatte Linie vorzieht. Sodann aber folgendes. Wir wissen durch Binder, dass Pfründt auch die Stempel zu den schönen Thalern Eberhards III. von Würtemberg von 1659 geschnitten hat; diese aber sind augenscheinlich von derselben Hand, die die Thaler Karl Ludwigs von der Pfalz von 1657 und 1659 geschnitten hat. Also hat Pfründt auch für den pfälzischen Hof gearbeitet und man wird ihm um so eher auch dessen Medaillen zuschreiben, als diese den fraglichen Thalern in der Eleganz des Stiles gleichen. Übrigens nennt auch Doppelmayr Heidelberg ausdrücklich als einen der Höfe, wo Pfründt arbeitete".

According to Bolzenthal, Pfründt learned drawing and sculpture at Nuremberg, under L. Kern, and Vest, was engaged as Engineer at the court of Duke Bernhard of Saxe-Weimar, and after a residence of some years in France, returned to Nuremberg, practising there the

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art of the sculptor and medallist, and occasionally visiting the Princely courts of South Germany in his professional capacity.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Erman, *Deutsche Medailleure*, 1884, p. 81. — Domanig, *op. cit.* — Nagler, *op. cit.* — Singer, *Allgem. Künstler Lexikon.* — Gustav Zeller, *Münzeisenschneider, Graveure und Medailleure in Salzburg*, Num. Zeitsch., XX, 396. — B. Pick, *Mittheilungen der Vereinigung für Gothaische Geschichte und Altertumsforschung*, 1904, p. 128.

PFRÜNDT, GEORG (*Germ.*). Mint-master at Reval, 1648-1652. He signed **G. P.**

PEYFFER, KASPAR (*Swiss*). Mint-master at Lucerne, 1588-1592.

PFYFFER, COL. RUDOLPH (*Swiss*). Mint-master at Lucerne, 1589, in conjunction with Kaspar Pfyffer. They were really Inspectors or Superintendents of the Mint.

P. G. *Vide* **PETER GRÜNER.** Mint-master at Copenhagen, 1629-1643, and Christiania, 1643-1652.

P. G. *Vide* **PETER GRÜNER.** Mint-master at Christiania, 1675-1685.

P. G. *Vide* **PIETRO BERNARDO GIANELLI.** 1761-1806. Medallist at Copenhagen, *circ.* 1786.

P. G. N. *Vide* **PAUL GOTTLIEB NÜRNBERGER.** Mint-master at Nuremberg, 1721-† 1743. Also **N.**

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. G. A. Initials of a South American Medallist, which occur amongst others on a Proclamation Medal of Charles IV. of Spain, at Guatemala, 1789.

P. H. *Vide* **PETER HEMA.** Imperial Mint-master at Glatz, *circ.* 1628-1631.

H P 卩. Monogram of a German Artist of the second half of the sixteenth century. It occurs on two Portrait-medals of Jacob Muffel, undated, and Georg Roggenbach, 1575. As Roggenbach was "Consulent der Republik Nürnberg", the medal was surely executed at Nuremberg. Erman does not think the work corresponds to that of Hans Petzoldt.

·Φ·F· *Vide* **IOHANNES FECIT**? The first letter of this signature is not a Φ but the monogram **IO**. The medal thus signed bears a portrait of Andrea Gritti, doge of Venice († 1538); Rℒ. OPT. DE PATRIA MERITO; ex. : GRATI CIV. The Doge on horseback; diam. :

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65 mill. Milanesi has suggested Giovanni Zacchi as the author of this medal.

Φ. Signature of one or more Coin-engravers of Magna Graecia, of the fourth century B.C. The coins thus signed will be found described under **PHILISTION** and **PHRYGILLOS** (*q. v. infra*).

PH. BAL. *Vide* **FILIPPO BALUGANI**. 1734-1780. Medallist at Bologna.

P. H. G. *Vide* **PAUL HEINRICH GÖDECKE**. Medallist at Hamburg, 1730-1764.

P. H. M. *Vide* **PHILIPP HEINRICH MÜLLER**. 1650-1718. Goldsmith, and Medallist, at Nuremberg and Augsburg.

PHA (*Greek*). Possibly **PHANIAS**. The signature **ΦΑ** occurs on a fine Tetradrachm of Eretria (Euboea), in the Cabinet des Médailles, Paris. It is described in M. Babelon's, *Mélanges numismatiques*, I, p. 67.



Tetradrachm of Eretria.

The letters **ΦΑ** are inscribed on the bandeau of the headdress, and leave no doubt as to their being an Engraver's signature.

The period of this Engraver's activity would be comprised in the first half of the second century B.C.

PHARNAKOS (*Greek*). Gem-engraver of Graeco-Roman times. The signature **ΦΑΡΝΑΚΗC ΕΠ**(οίει) occurs on a carnelian intaglio representing a Marine Horse, now in the Naples Museum. This gem is already mentioned in sixteenth century literature, and modern critics are in favour of its authenticity, notwithstanding Köhler's adverse opinion.

This Engraver's signature has however been added in modern times to a number of gems : Capricorn, carnelian (Hague Museum); — Nemesis standing holding bridle; — Boar crouching amidst reeds; — Head of Mercury, red jasper; — Lion passant, etc.

Bibliography. — Reinach, *Pierres gravées*, p. 175. — Brunn, *op. cit.*, II. 574.

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— Furtwängler, *Jahrbuch*, &c., 1889, 65. — Koehler, *op. cit.*, III, 178. — King, *op. cit.*

PHIDIAS or **PHEIDIAS** (*Greek*). The greatest Sculptor and Statuary of ancient Greece, born at Athens, where he died in 432 B.C. He flourished in the time of Pericles, under whom he was appointed to direct the works of art projected to the beautifying of the city, and commissioned to execute certain of these works himself. He



Head of the Athene Parthenos, by Phidias, on a late Tetradrachm of Athens.

superintended the erection of the Parthenon, much of which he himself adorned. The most famous of his statues were one of Athene, of ivory and gold, for the Parthenon, and his master-piece, a colossal one of Zeus, also of ivory and gold, for Olympia. Accused of having appropriated some of the gold intended for the statue of Athene he was acquitted, but was afterwards charged with impiety for carving his own likeness and that of Pericles on the shield of the goddess, and was thrown into prison, where he died.

"Pheidias' statues show that he was the first sculptor to produce ideal embodiments of the highest moral qualities of which a Greek could conceive, such as majesty, wisdom, or beauty, and to give a new meaning to the religious aspect of each type of divinity. Secondly he was the first sculptor who combined this idealism with a perfect mastery over his material, thus producing a completer harmony than was attained by any before or since" (Walters, *Greek Art*, p. 59).

The great sculptor's influence in art was very marked on the coinage of ancient Greece. Towards the middle of the fifth century a great change took place. Severe simplicity, and a largeness and freedom of treatment became the characteristics of the coin-dies, says Mr. Walters. Yet we do not find this advance on the coins of Athens itself, for the reason that their religious associations necessitated a rigid adherence to the older style, and that as they were an international currency, and represented an important

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commerce, it was feared to make any change in the type. The best examples of fifth century coins are perhaps those of Thurium and Syracuse.



Early Tetradrachm of Thurium.

Prof. Furtwängler (*Meisterwerke*, &c.) dedicates a special chapter to *Pheidian Influences in Sicily and Magna Graecia on Coins and Vases*, in which he says : " The close relation of the coins of Thurii to the art of Pheidias is quite evident. The earlier type of Thurii most definitely recalls the Lemnia of Pheidias. The undulating front hair of the Lemnia, the line of her profile, with the low forehead and the nose at a slight angle to it, the restful beauty of the full closed mouth, and the finely wrought transitions in modelling — all this has no such close parallel on coins as the earlier type of Thurii. Somewhat later there appears in the same city a type corresponding to the later style of Pheidias and his circle; the hair above the forehead flows back over the edge of the helmet nearly as it does in the Parthenos, and the expression is more animated and restless than in the other coins.

" The remarkable fact that the Pheidian style in its different phases was carried straight from Athens to Lower Italy comes to light nowhere more clearly than on the Thurian coins. But the influence which transplanted art exercised on native work, principally through the agency of the colonists of Thurii, is to be traced in a number of circumstances.

" The types of the Athene heads of Thurii, especially the one with the regularly waved hair, were rapidly and widely adopted in Lower Italy, and more particularly in the Greek towns of the Campanian coast, Cumae and Neapolis " (*Masterpieces of Greek Sculpture*, p. 81). *Vide* **PHILISTION** *infra*.

PHIDIAS or **PHEIDIAS** (*Greek*). Gem-engraver of ancient Greek times (III[rd] century B.C.). The inscription **ΦΕΙΔΙΑΣ ΕΠΟΕΙ** occurs on a jacinth in the British Museum, representing a youthful male figure, stooping to r. and fastening sandal on left foot, which is raised on rock, — reminding one of the Munich statue known under the name of Jason or Alexander (cf. Raspe, pl. 52, n° 9277).

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This gem has been doubted, but modern critics, including the late Prof. Furtwängler, are absolutely convinced of its authenticity.



Intaglio, by Pheidias.

The great Pheidias, it has been suggested, — perhaps on account of this work, which is however of a later date, — may have also practised the art of gem-engraving.

BIBLIOGRAPHY. — Babelon, *op. cit.* — Furtwängler, *Jahrbuch*, &c., 1888, 209. — Murray and Smith, *op. cit.*, nº 1368.

PHILEMON (*Greek*). Gem-engraver of Graeco-Roman times (I[st] century B.C.) The signature **ΦΙΛΗΜΟΝΟC** : occurs in the field of an intaglio in the Vienna Museum collection, representing Theseus in front of the gate of the Labyrinth where he has slain the Minotaur (*illustrated*). M. Babelon calls this "one of the most remarkable



Theseus.

productions in the glyptic art of the first century before Christ", and Prof. Furtwängler remarks : " Das Bild gehört überhaupt zu den besten der signierten Arbeiten dieser Periode. " John Pichler made good copies of this fine gem.

A Strozzi Paste (Stosch, Pl. 52 ; Brunn, p. 577) with the inscription **ΦΙΛΗΜΟΝΕΓΟΙ** is modern (Head of a Faun), and so is also the S[t] Petersburg amethyst (Herakles binding Cerberus, Brunn, p. 577), which really is a copy of the cameo by Dioscorides. A Herakles strangling the Nemean lion is by Ant. Pichler, and another intaglio, with head of Berenice, and also signed **ΦΙΛΗΜΟΝΟC** is known to be modern.

The composition of the Vienna intaglio is no doubt borrowed from a picture, although the representation of Theseus is more sculptural.

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gler, *op. cit.*, p. 324. — Eckhel, *Choix de pierres gravées*, p. 64. — Stosch, *op. cit.* — Raspe, *Tassie Gems.* — King, *op. cit.* — Reinach, *op. cit.*

PHILIPP (*Austr.*). Moneyer at Vienna, 1417.

PHILIPPE, JACQUES (*Swiss*). Mint-master at Cornavin (Geneva), under Amadeo IX., Duke of Savoy, 1465-1469.

BIBLIOGRAPHY. — Dr A. Ladé, *Contribution à la Numismatique des Ducs de Savoie*, 1896.

PHILIPPS (*Brit.*). Medallist and Engraver, who was in the employ of Matthew Boulton at the Soho Mint, in the latter part of the eighteenth century. His signature occurs in full, **PHILIPPS F.** on a Prize Medal, awarded by the Wit's Magazine.



Prize Medal, by Philipps.

PHILIPPO (*Ital.*). Gem-engraver of the sixteenth century, known as **PIPPO SANTA CROCE**, "originally a shepherd boy", says King, "began by engraving groups upon plum and cherry stones. Count Filippino Doria brought him to Genoa, had him instructed in drawing, and thus he became a distinguished engraver in gems. He was the father of a numerous family, the **PIPPI**, all of whom followed his profession" (King, *Antique Gems and Rings*, 1872, p. 427).

PHILIPPON, GUSTAVE (*French*). Contemporary Sculptor, born at Paris. He is the author of various Portrait-medallions, one of which entitled "The two Sisters" I saw at the Paris Salon in 1897.

PHILIPPONA, JACQUES (*Swiss*). Mint-master at Freiburg, from December 1651 to 1699. He was probably a Goldsmith by profession.

PHILIPPVS. The inscription ΦΙΛΙΠΠΟΥ occurs on a carnelian intaglio, with laureated head of Herakles, but if genuine, it probably only denotes the owner of the gem. (Bracc., *Memorie*, II, p. 283; Raspe, n° 5659; Reinach, *Pierres gravées*, p. 52, II, 12).

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PHILIPSSOHN (**PHILIPS**), **MARKUS** (*Germ.*). Mint-master at Elbing, 1628-1632. His initials **M. P.** occur on his issues.

PHILIS (*Greek*). Signature of a Coin-engraver (?) of Terina, *circ.* B.C. 440-400; possibly **PHILISTION** *q. v.*

PHILISTION (*Greek*). Engravers, if not Magistrates, of that name, or presumably of that name, have signed coins of various Mints of Magna Graecia, at different periods, during the fifth and fourth centuries B.C. It is impossible to determine the work of each one individually, although some writers have been successful in so far tracing the same treatment and style of work on coin-dies of a same epoch and of different mints, and thus shown that one and the same engraver may have been employed at more than one locality at the same time.

Under the name of *Philistion* I shall however content myself in describing some of the principal coin-types bearing the signatures **Φ**, **ΦΙ**, **ΦΙΛΙΣ**, **ΦΙΛΙΣΤΙΩΝ**, etc., which are now supposed to represent artists of the name of Philistion, without attempting to discriminate between the various Engravers.

Amongst the monetary productions of Magna-Graecian mints, there is a group of coins, which all bear the signature **Φ**, and the style of which is closely connected with the art of the Athenian school of Pheidias (*q. v. supra*).

Prof. Reginald Stuart-Poole has been the first to draw attention to the close connection of the earliest type of coins of Thurii with its Athenian prototype (*Athenian Coin-engravers in Italy*, Num. Chron., 1883).

The Thurian issues signed **Φ** are of particularly fine style, and comprize Staters, on which Athene's helmet is simply adorned with an olive-wreath, and Distaters showing the Monster Skylla on the side of the helmet.

These coin-types are now ascribed by Dr A. Sambon, with every evidence of reason, to the artist **PHRYGILLOS** (*q. v infra*).

Prof. Stuart Poole suggested the identification of the artist **Φ**, who is supposed to have engraved the series of coins mentioned above, with the Engraver who signs **ΦΙ**, **ΦΙΛΙΣ**, **ΦΙΛΙΣΤΙ** or **ΦΙΛΙΣΤΙΩΝ** on coins of Terina, Velia, Tarentum, Herakleia, and Metapontum. Both Dr Arthur Evans and Prof. Furtwängler have refuted this theory and shown that not only the style is entirely different, but that the coins also are of a considerably later period.

Several Metapontine Didrachms bear the inscription **ΦΙ**, which may represent also **ΦΙΛΩ**..., an Engraver or Magistrate's name (Vide B. M. Cat., *Italy*, p. 253, nos 114, 125, 130).

TARENTUM. On coins of that Mint, the artists' signatures **ΑΡΙ** and **ΚΑΛ** are often found associated, as well as on the coins of

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Herakleia, with that of the Engraver Φ or ΦΙ. Among the most interesting of these types, I will only mention : Didrachms. Evans, *Horsemen of Tarentum*, type of Pl. III, 8 (several varieties. For full des-



Didrachm of Tarentum, signed ΦΙ on obv.

cription, and other illustrations, cf. Forrer, *Les Signatures de Graveurs sur les Monnaies grecques*, Bruxelles, 1906) ; — Diobols, with heads of



Didrachm of Tarentum, signed Φ on obv.

Pallas, to r., Herakles facing, and in profile, all with the ℞. Herakles strangling the Nemean lion, a type evidently copied from Herakleian



Didrachm of Tarentum, signed ΦΙ on ℞.

coins. The signature Φ occurs either on the obv. or ℞. ; — Didrachms. Evans, type Pl. IV, 3 (sev. var.); Pl. IV, n° 11 (with



Didrachm of Tarentum, signed ΦΙ on ℞.

the signature ΦΙ on the ℞. (sev. var.); Pl. IV, n° 8 (with similar signature; obv. by ΚΑΛ ; ℞. Taras riding on dolphin to r., and

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holding in l. hand a strung bow and two arrows, and in his r., behind him, another arrow; beneath, ΦΙ).

A further series of Tarentine coins bear the signatures ΦΙ, ΦΙΛΙ or ΦΙΛΙΣ. These coins belong to the Period comprised between 334 and 330 B.C., corresponding to that of the Velian didrachms signed ΦΙΛΙΣΤΙΩΝ in full.

With the signature ΦΙ. Didrachm. Evans, Pl. IV, 1. ΦΙ on obv.



Didrachm of Tarentum, signed ΦΙ on obv.

(*illustrated*); — Another, with ℞ Taras, represented as a child, riding on dolphin to l., resting r. hand on dolphin and holding with l. a distaff; ΦΙ and waves; in the field, eagle (Car. CXIV, 215). There are several varieties (Evans, Pl. VI, 3, 4; p. 101, n° 1, etc.).

With the signature ΦΙΛΙ. Didrachm. Evans, Pl. VI, 5. (Obv. ΦΙΛΙ; ℞. ΦΙ). Several varieties.

With the signature ΦΙΛΙΣ. Didrachm. Evans, Pl. VI, 2. Several varieties.



Didrachm of Tarentum, signed ΦΙΛΙΣ.

(For full descriptions of coins, and varieties, cf. Forrer, *op. cit.*).

" The work of the Tarentine Die-sinker Philis... suggests", says Dr Evans, "a hand accustomed to intaglio on gems. The engraving itself is often of microscopic minuteness, and we are occasionally struck by a certain preposterous perverseness in the exercise of this Liliputian faculty, the personal signature being writ large, while that of the Tarentine city shrinks to almost invisible dimensions. It looks like the satisfaction taken by an artist, who accustomed himself to sign in full though as inconspicuously as possible, found the expression of his skill in minute lettering hampered by the contemporary custom of the Tarentine mint, which obliged him to attach to his handiwork an abbreviated but manifest signature, as an official rather than an aesthetic guarantee. Nor could he, as in

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the case of Philistion on the Velian coins, gratify his taste by combining his full signature. The character of the Tarentine types, the entire absence of such facilities as that supplied by the helmeted head on the Velian pieces, or even of an exergual line capable, as at Thurioi, of being used as a label, precluded all such expedients".

To the same period, *circ.* B.C. 344-322, belongs a Drachm of Terina, signed **ΦΙΛΙΣ** (B. M. Cat., *Italy*, p. 391, n° 30), and another, signed **ΦΙΛΙΣΤΙ** (Garrucci, *op. cit.*, Pl. CXVII, 17).

Dr Evans (*Horsemen*, &c., pp. 111-114) suggests that the Engraver of these coins is the same Philistion, who signed in full the Velian didrachms, and Tarentine coins with his initials only (*Vide* Forrer, *Signatures*, &c.).

*
* *

PHILISTION, probably another and later Engraver than the last-named, who flourished *circ.* B.C. 380-320, and worked for Metapontum, Herakleia, Velia, Tarentum, Terina, and possibly other mints, is supposed to have been a pupil of Aristoxenos (*q. v.*), whose dies for Metapontum, Herakleia and Tarentum, of about the same period, are signed in a similar fashion.

On didrachms of METAPONTUM, bearing on obv. the helmeted head of the hero Leukippos, we meet with the signature **Φ—Ι**



Didrachm of Metapontum, by **ΚΑΛ** and **ΦΙΛ**.

connected with the triskeles symbol. It is interesting to compare this signature with the exactly similar one on Velian staters. The fine coin, with three-quarter face of Dionysos on obv., by the artist **ΚΑΛ**, is signed on ℞. **ΦΙΛ**...

Philistion is the undoubted Engraver of a series of coins of VELIA, of the second half of the fourth century B.C. The most remarkable types are the following.

1. Æ. Didrachm. Obv. Helmeted head of Pallas to r., wearing earrings and necklace; helmet adorned with galloping quadriga; on the crista, in minute characters, the signature, **ΦΙΛΙΣΤΙΩΝΟΣ**: border of dots.

℞. **ΥΕΛΗΤΩΝ** (in ex.). Lion to l. standing on prey which he devours; above, Nike flying, to l. and holding wreath; behind, **ΦΙ**.

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B. M. Cat., *Italy*, p. 313, n° 88. — Garrucci, *op. cit.*, Pl. CXIX, 18. — Macdonald, *Cat. Hunter*, I, p. 118, n° 81.



Velian Didrachms, by **ΦΙΛΙΣΤΙΩΝ.**

A variety has only **ΦΙΛΙΣΤΙΩΝ** (B. M. Cat., *Italy*, n° 89). Another (*Cat. of Greek Art*, Burl. Fine Arts Club Exhibition, 1904, Pl. CI, n° 88) has, instead of Nike on ℞, the galloping Dioscuri between the letters **Φ—Ι**.

2. Æ. Didrachm. Obv. Helmeted head of Pallas, to r.; helmet adorned with olive-wreath and quadriga at side; on the flap, a griffin or horseman; on the crista, **ΦΙΛΙΣΤΙΩΝΟΣ** : border of dots.

℞. **ΥΕΛΗΤΩΝ**. Lion to r.; in ex. **Φ—Ι** on either side of vine leaves and snake.

B. M. Cat., *loc. cit.*, n° 86.

There is a variety of obv. (Garrucci, *op. cit.*, Pl. CXIX, 20 ; *illustrated*).



Didrachm of Velia, by Philistion.

On the above-described coins, Philistion has adopted the style of signing of his contemporary Aristoxenos. This had already been noticed by Raoul Rochette.

3. Æ. Didrachm. Obv. Head of Pallas, to l., wearing earrings and necklace, and richly ornamented Phrygian helmet, adorned with griffin at side ; behind, ʘ.

℞. **ΥΕΛΗΤΩΝ** (in ex.). Lion, to r., devouring a ram's head, which he holds between two fore-paws; above, **Φ—Ι** and grasshopper.

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B. M. Cat., *Italy*, p. 313, n° 90, — Garrucci, Pl. CXIX, 13. — Macdonald, *op. cit.*, I, Pl. VIII; p. 118, n° 82.



Velian Didrachm.

4. Æ. Didrachm. Obv. Head of Pallas, to r., wearing crested Athenian helmet, adorned with olive-wreath and griffin; behind, **A**; in front, **Φ**.

℞. **YEΛHTΩN** (in ex.). Lion to r.; above, **I—Φ** and dolphin.

B. M. Cat., *Italy*, p. 313, n° 92. — Macdonald, *Cat. Hunter*, p. 115, n° 40. — Car., CXXXVIII, 32.



Velian Didrachm.

5. Æ. Didrachm. Obv. Head of Pallas, to l., wearing crested Athenian helmet; in front, **Φ**; behind, **K**.

℞. **YEΛHTΩN** (in ex.). Lion to l.; above, **Φ—I** and triskeles.

B. M. Cat., *Italy*, p. 314, n° 95. — Macdonald, *op. cit.*, I, p. 117, n° 56. — Car. N.I.V.T. CXXXIX, 42.



Velian Didrachm.

6. Æ. Didrachm. Obv. Head of Pallas, to r., etc.; in front, **Φ**; behind, **A/**.

℞. **YEΛHTΩN** (in ex.). Lion to r.; above, **Φ—I** and ear of corn.

B. M. Cat., *Italy*, p. 314, n° 96.

7. Æ. Didrachm. Obv. Head of Pallas, to r., etc.; above, **Π**; behind, **Φ**.

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℞. ΥΕΛΗΤΩΝ (in ex.). Lion to r.; above, Φ—I and bunch of grapes.

B. M. Cat., *Italy*, p. 314, n° 98. — Macdonald, *op. cit.*, I, p. 115, n° 42.

8. Æ. Didrachm. Obv. Similar.

℞. ΥΕΛΗΤΩΝ (in ex.). Lion to l., head nearly facing; in background, palm-tree between Φ—I.

B. M. Cat., *Italy*, p. 314, n° 99. — Garrucci, *op. cit.*, Pl. CXIX, 7.

9. Æ. Didrachm. Obv. Helmeted head of Pallas, to l., as before; on the helmet, a dolphin; and on the flap, Φ; beneath, Æ.

℞. ΥΕΛΗΤΩΝ (in ex.). Lion to r.; above, Φ—I; between, trident to r. : border of dots.

B.M.Cat., *Italy*, p. 314, n° 100. — Car. CXXXIX, 49. — Garrucci, Pl. CXIX, 9. — Macdonald, *op. cit.*, I, p. 116, n° 44.



Velian Didrachm.

10. Æ. Didrachm. Obv. Similar head of Pallas, to r.; helmet adorned with griffin; above, Δ.

℞. ΥΕΛΗΤΩΝ (in ex.). Lion to r.; above, Φ—I on either side of pentagram.

B.M.Cat., p. 315, n° 102. — Car. CXXXVIII, 31. — Macdonald, I, p. 116, n° 46.



Velian Didrachm.

11. Æ. Didrachm. Obv. Similar head of Pallas, to l.; on flap, Φ; behind, Æ.

℞. ΥΕΛΗΤΩΝ (in ex.). Lion to r.; above, caduceus to r. suspended by chain.

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B.M.Cat., *Italy*, p. 315, n° 105. — Var. Macdonald, I, p. 116, n° 49.



Reverse of Velian Didrachm.

On some Didrachms of the same Mint, the signature Φ is found in connection with those of the Engravers ⊙ (*one illustrated*) and ⊱E (Kleodoros, *q. v.*).



Didrachm of Velia, by ꟾ, ⊙ and Φ.

I have described several varieties under Kleodoros (Vol. III, p. 177, n^os^ 3 and 5; p. 178, n° 11, &c.).



Didrachm of Velia, by Kleodoros and Philistion.

On a small copper coin of Velia, we also meet with the signature ΦI on ℞: —

Æ. Obv. Laureate head of Poseidon, to l.

℞. ·ΕΛΗΤΩΝ. Owl, facing; above, ΦI : border of dots.

B.M.Cat., *Italy*, p. 317, n° 26.

" Philistion de Vélia ", remarks D^r^ Sambon, in *Le Musée*, 1907, p. 335, " est — si j'ose m'exprimer ainsi — le Cellini de l'art grec. Un didrachme gravé par lui vers 330-320 nous montre d'un côté une tête de Pallas coiffée d'un casque corinthien orné d'un quadrige au galop, de l'autre un lion blessé mordant un javelot et labourant de ses griffes le terrain. Evans croit que cet artiste a gravé les monnaies

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tarentines qui portent les lettres ΦΙ, mais j'hésite à reconnaître dans ces pièces le style du brillant graveur de Vélia ".

"The period of years during which Philis ... seems to have worked for the Tarentine coinage, from shortly before the date of the Molossian Alexander's expedition, onwards, certainly squares very well with the approximate date of the Velian coins bearing Philistion's signature. More than this, there are certain features of the Velian works of Philistion which unmistakably betray a close familiarity with designs in vogue in three at least of the cities of the Ionian shore—Herakleia, Metapontum, and Tarentum itself... We find this engraver for the first time introducing on the Velian series a Corinthian form of helmet, which about the same date makes its first appearance on the coins of Herakleia and Metapontum, where during the last quarter of the fourth century B.C. it becomes quite usual. At Velia, on the other hand, this deviation from the usual Athenian type of Pallas' head-piece is confined to Philistion's work, which combines in a remarkable way motives supplied by the contemporary coinage of Herakleia and Metapontum. So far as the general outline of the head and helmet is concerned, the crest and the arrangement of the hair, Philistion's Velian Pallas is almost a reproduction of the contemporary didrachm type of Herakleia. In the ornamental design, however, with which the upper part of the helmet is decorated, the quadriga, with horses at full gallop, we see a close adaptation of the same device in the same position as it appears on the helmet of Leukippos on the fine tetradrachms of Metapontum.

" But the parallel goes a step farther. The peculiar method adopted by Philistion for attaching his signature to the helmet on the Velian coins, the utilization, namely, for this purpose of the curved line at the base of the crest, is borrowed from the practice of the artist Aristoxenos (*ex hypothesi* the master or associate of the artist ΦΙ... on Tarentine coins), who on the fine didrachms of Herakleia of a slightly earlier date, first invented this device. Amongst all Greek coin-engravers this mode of signature is confined to Aristoxenos and Philistion " (Evans, *Horsemen of Tarentum*, pp. 111-114).

That Philistion was a Gem-engraver is evidenced by the very style of his coin-dies, some of which seem to have been cut in the same way as stones, and showing all the peculiar characteristics of gem-engraving. Unfortunately, no ancient gem with the signature ΦΙΛΙΣΤΙΩΝ has yet come to light.

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PHILLIPS (*Brit.*). Die-sinker of the middle years of the nineteenth century, who resided in Cockspur St., London. His name occurs on the ℞ of a Victoria and Albert medal.

PHILLOT, PETER (*Swiss.*). Goldsmith of Freiburg, who filled the post of Mint-master there from *circ.* 1619. In 1636 he was still in office.

PHILLOT, STEPHAN (*Swiss.*). Mint-master at Freiburg, 1596-1618. He died on January 9, 1619. He was an artist, and the author of the remarkable Plan of Freiburg, dated 1606.

PHILLP, I. (*Brit.*). Medallist, and Coin-engraver, who was in the employ of Matthew Boulton at the Soho Mint, in the early part of the nineteenth century. He was a colleague of C. H. Küchler, with whom he collaborated in the execution of various coin-dies. His signature occurs in various forms : **I. P.** ; — ✱ · ✱ ; — **PHILLP**, &c.

The best known production of this Engraver is the 5/6 Bank of England Token, 1811, of which there are numerous varieties (*Vide* Davis, *XIX Cent. Token Coinage*, nos 26-44). Obverses or Reverses of this type frequently occur in conjunction with Reverses or



Bank Token for 5/6, 1811, by Phillp.

Obverses by Küchler. A Reverse of the Bank of Ireland Six Shilling Token of 1804 by Küchler is also known with Phillp's 1811 head of George III.

The only medal I know of with Phillp's signature is the Christ's College Porteus Medal, 1808 ; obv. Bust of George III. ; ℞. OB STUDIA THEOLOGIAE FELICITER INSTITVTA &c. View of College.

BIBLIOGRAPHY. — Davis, *op. cit.* — Spink, *Catalogue of Mr. Montagu's Collection of Coins from George I. to Victoria*, 1891. — Crowther, *op. cit.*

PHILOCALUS. Fictitious signature on a modern gem, representing a Head of Youth, crowned with olive (King, p. 223).

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PHILODESPOTES. Fictitious signature on a modern gem representing a Tragic mask and two fishes.

PHILOKLES (?) (*Greek*). Coin-Engraver (?) at Herakleia, second half of the fourth century B.C. Two Didrachms, in the British Museum Collection, bear the signature ΦΙΛΩ or ΦΙΛΟ, which may represent an artist's name, possibly Philocles.

1. Æ. Didrachm. Obv. Ⱶ ΗΡΑΚΛΕΙΩΝ. Head of Pallas, to l., wearing crested Corinthian helmet, adorned with griffin.

℞. Herakles, nude, standing to r., leaning on his club and holding lion's skin in his l. hand; in the field, to r. Nike flying to l. about to crown him; to l., ΦΙΛΟ.

B.M.Cat., *Italy*, p. 231, n° 45. — Car. N.I.V.T. CLXI, 25. — Macdonald, *Cat. Hunter*, I, p. 87, n° 14.

2. Æ. Didrachm. Obv. Similar type, with Skylla on helmet; behind, ⱵA.

℞. ⱵΗΡΑΚΛΕΙΩΝ. Herakles, nude, facing, crowning himself, and leaning on club; in field, to l., aplustrum; to r., ΦΙΛΩ.

B.M.Cat., *Italy*, p. 232, n° 50. — Cf. Carelli N.I.V.T. CLXI.22. — Var. Macdonald, *op. cit.*, I, p. 87, n° 16.

3. Æ. Didrachm. Obv. Similar type, to r., with helmet adorned with olive-wreath.

℞. As last; to r. of Herakles, ΦΙ.

B.M.Cat., *Italy*, p. 232, n° 51.

These coins were published for the first time by Raoul Rochette, *Lettre*, &c., p. 40.

PHILOLOGUS. Fictitious signature on a modern gem, with two dolphins (red jasper).

PHILON (*Greek*). Gem-engraver of the III[rd] century B.C., whose signature .. ΙΛΩΝ ΕΠΟΕΙ occurs on a Portrait-intaglio, inserted in a ring, — of the old Tyskievickz collection, — which was found



Portrait-intaglio, by Philon.

at Athens. The portrait is that of a beardless man, and is very characteristic.

BIBLIOGRAPHY. — Furtwängler, *loc. cit.* — Babelon, *Pierres gravées*, p. 130.

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PHILOT, PIERRE (*Swiss*). Moneyer at Freiburg, 1619-1620. Another, 1632-1651 (?)

PHILOT, STEPHAN or **ETIENNE** (*Swiss*). Moneyer at Freiburg, 1596-1618.

PHILOPPONA, JACQUES (*Swiss*). Moneyer at Freiburg, 1651-1701.

PHIPS, J. (*Brit.*). Issuer, in conjunction with others, of a series of tokens of Bath, in the early part of the nineteenth century.

PHIPSON (*Brit.*). Engraver of the latter end of the eighteenth century, who resided at Birmingham. His signature occurs on a medal of Joseph Priestley, 1794.

PHOCAS. Probably a fictitious signature. It occurs on a jacinth representing an Athlete standing, holding a palm, and touching the fillet around his head. Bracci thinks the inscription does not refer to the artist, and King adds, probably this is the true reading of ΦΩΙΛΑ on a Bacchante sard (Schellersheim).

PHOCION. The sardonyx Portrait-cameo, published by Stosch, bearing the inscriptions ΦΩΚΙΩΝΟC and ΓΥΡΓΟΤΕΛΗΣ ΕΠΟΕΙ is known to be the work of Alessandro Cesati. The Marlborough Phocion, which is also the work of the same Engraver, is however not the original, of which Stosch had an impression, and which, in Winckelmann's days, was in the possession of Cardinal Alex. Albani.

PHOILAS. Probably a misreading for ΦΩΚΑΣ. Fictitious signature on a sard, representing a Bacchante, formerly in the Schellersheim collection.

PHRD, PERD (*Germ.*). Moneyer at Freising, *circ.* 1006.

PHRYGILLOS (*Greek*). Sicilian Coin- and Gem-engraver of the second half of the Vth century before our era, *circ.* 440-400 B.C. His signature often occurs on the obv. of coins, signed on Rev. by Evarchidas or Euthymos.

According to the late Prof. Furtwängler, Phrygillos was probably a native of Asia Minor, as his name indicates, and he may have received his artistic education at Athens. By his style, he is connected with the school of Pheidias.

Besides coin-dies for the Syracusan Mint, this Engraver has also signed gems, one specimen of which has come down to us. It is a carnelian intaglio, of the former Blacas collection, representing Eros kneeling and playing with knuckle-bones. The head of this Genius reminds one, says Babelon, of Polycleites' Doryphorus.

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The inscription ΦΡΥ on Syracusan coins invariably represents the signature of the engraver Phrygillos. A fine coin of Thurium is also signed ΦΡΥ but in this case the name is thought to represent a magistrate.



Gem, by Phrygillos.

The types of Phrygillos' heads all appear to date of the period preceding the siege of Athens. They are characterised by a microscopic delicacy in the treatment of details, which is another proof that the artist practised the art of gem-engraving.

It has been suggested, and perhaps with reason, that Euainetos was a pupil of Phrygillos.

The known types of Syracusan coins by this Engraver are the following : —

1. Æ. Tetradrachm (*Circ.* B. C. 430-415 or later). Obv. ΣΥΡΑ ΚΟΣΙ ΟΝ. Head of Arethusa, to l., wearing earring, necklace, and a sphendone adorned with stars and inscribed ΦΡΥ on frontal band; around, four dolphins.

℞. Quadriga to l., led by charioteer (Persephone?), bearing lighted torch and holding reins in r. hand; above, Nike flying to r. about to crown charioteer; in ex. ear of barley with three leaves to l. : border of dots.

B.M.Cat., *Sicily*, p. 168, n° 158. — Bunbury Sale Catalogue, 1896, lot. 454. — Hill, *Coins of Ancient Sicily*, Pl. III, 13.



Syracusan Tetradrachm, by Phrygillos.

Several varieties of this type are in the British Museum Collection (nos 159, 160, 161, &c.).

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Although unsigned, the following tetradrachm has been ascribed to Phrygillos, on account of similarity of style (Vide *Evans Sale Catalogue*, 1898, Pl. v, lot 87).

2. Æ. Tetradrachm. Obv. [ΣΥ]ΡΑΚΟΣ[ΙΟΝ]. Head of Nike (?) to r., wearing necklace and earring with three pendants; hair in korymbos; around head, four dolphins: the whole within circle.

℞. Quadriga to l., led by female charioteer, carrying flaming torch; above, Nike flying to r. about to crown charioteer; in ex., ear of barley with three leaves: border of dots.

Cat. of Greek Art, Burlington Fine Arts Club Exhibition, 1903, Pl. CII, n° 129.



Syracusan Tetradrachm.

It will be observed that the reverse of this coin is similar to that of the signed piece. The head on obv. may represent one of the earliest dies of this engraver.

3. Æ. Tetradrachm. Obv. ΣΥ ΡΑΚ ΟΣ Ι ΟΝ. Head of Persephone to l., wearing earring and necklace; hair bound with wreath of barley and poppy, the latter with one leaf and a poppy-head over forehead; beneath, ΦΡΥΓΙΛΛΟΣ; around, four dolphins.

℞. By *Euthymos* (*q. v.*). Quadriga to r., driven by naked winged youth, looking upwards towards Nike, flying to l., who crowns him; in ex., ΕΥΘ, and Skylla swimming to r., her r. arm



Obv. of Syracusan Tetradrachm, signed ΦΡΥΓΙΛΛΟΣ.

extended towards a fish, which swims before her, her l. holding a trident over her shoulder; behind her, a dolphin to r.: border of dots.

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B.M.Cat., *Sicily*, p. 168, n° 156 var. — Weil, *Künstlerinschriften* &c., Pl. I, nos 8-9. — Holm, *Geschichte Siciliens*, III, Pl. v, n° 2. — Head, *Coins of Syracuse*, Pl. III, n° 14. — Du Chastel, *Syracuse*, Pl. VI, n° 70.

Other varieties are described in Torremuzza, &c.

4. Æ. Tetradrachm. Obv. **ΣΥΡΑΚΟΣΙΟΝ**. Head of Korê, to l.; on frontal band of sphendone, traces of the inscription **ΦΡΥ**; around head, three dolphins.

℞. By *Euarchidas*. Quadriga to l., led by Persephone, represented facing, and carrying flaming torch; above horses, Nike flying to r. and holding wreath and aplustrum; in ex., ear of barley; under exergual line, the artist's signature, **ΕΥΑΡΧΙΔΑ**.

Evans, *Num. Chron.*, 1890, Pl. XVIII, fig. 7. — Salinas, Pl. XVII, fig. 25 (Collection Duc de Luynes).



Syracusan Tetradrachm, by Phrygillos and Euarchidas.

Other varieties of ℞. will be found enumerated amongst the signed works of Euarchidas (*q. v.*).

5. Hemidrachm. Obv. Head of Korê, to l., wearing sphendone adorned with stars; under the chin, **Φ**; around, three dolphins.

℞. By *Euarchidas* (?) Quadriga to l., led by Persephone, crowned by Nike flying to r.; in ex., ear of barley, and to l., the letters **ΕΥ**.

Evans, *Num. Chron.*, 1890, p. 306 and Pl. XVIII, 8.

The ear of barley usually accompanies heads by the engraver Phrygillos. Possibly the reverses bearing this symbol in exergue are all by Euarchidas.

6. Æ. Litra. Obv. Female head to l., adorned with sphendone, inscribed behind **ΦΡΥ**; in front of head **ΣΥ** and dolphin; behind, ear of corn.

℞. Sepia (eledone moschata).

Imhoof, *Monnaies grecques*, p. 29. (Berlin Museum).

7. Æ. Obv. Female head to l., hair in sphendone inscribed behind **ΦΡΥ**.

℞. Wheel; in two top angles **ΣΥ**—**ΡΑ**; in two lower ones, two dolphins.

Another variety has the signature **ΦΡΥ** in the field behind the head.

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Maddalena Sale Catalogue, 1902, lots 657-8.



Syracusan Copper Coins, by Phrygillos.

" Ces petites monnaies ", remarks Dr Sambon, " sont de véritables chefs-d'œuvre de la glyptique syracusaine; elles ont été considérées comme telles dans l'antiquité, puisque quelques exemplaires sont signés, et c'est un exemple jusqu'ici unique dans le monnayage du bronze ".

The same types of copper coins occur without the signature, but are undoubtedly also by Phrygillos.

The fine Tetradrachms of the types reproduced below are now ascribed to Phrygillos in preference to Kimon.



Syracusan Tetradrachms.

Fine specimens of these occurred in the Nervegna sale, Rome, 1907; Paris sale, 19-20 December 1907; and Vienna sale, 8-9. January 1908.

Prof. Percy Gardner in *Types of Greek Coins* suggests the possibility of Phrygillos being the author of the coins of Velia, Tarentum, Terina, Metapontum and Herakleia, signed Φ. " On a fine piece of Thurium (B.M.Cat., *Italy*, p. 287) the obv. bears the letter Φ, the ℞. the syllable ΦΡΥ. It is possible that in all cases Φ may be the initial of a magistrate's name, but, more likely, it is the signature of an artist, who may possibly, as the Thurian piece

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suggests, be the Sicilian engraver Phrygillos. Certainly the style of these pieces is uniform, and as fine and delicate as that of Phrygillos' signed works ". Furtwängler did not agree with this on account of the absolute dissimilarity of style between the Thurian coin and those signed Φ of the Magna Graecia mints (*Masterpieces of Greek Sculpture*, I, 106, note 1).

Dr Arthur Evans places the signature ΦΡΥ on the Thurian coin on the same rank as that of Nikandros (*Num. Chron.*, 1896, p. 138). " Phrygillos ", writes Dr A. Sambon (*La Gravure monétaire en Sicile*, Le Musée, 1907, p. 301) " partage avec Molossos le mérite d'avoir porté la glyptique, à Thurium, à son plus haut degré de perfection. Phrygillos a signé des premières lettres de son nom (ΦΡΥ), une monnaie de Thurium d'un dessin remarquable (B.M. Cat., p. 287, n° 3; *illustrated*); mais je crois qu'il faut lui attribuer également toute une série de monnaies de Thurium, Velia, Pandosia, Terina, signées simplement de l'initiale Φ, d'autant plus que quelques



Stater of Thurium, by Phrygillos.

pièces de Thurium ont, sous le taureau (qui sur la croupe a un Φ minuscule), un petit oiseau qui bat des ailes et qui paraît une devise parlante, car c'est un pinson (φρυγίλος, en italien *frungillo*). Phrygillos, plus que tout autre graveur de l'époque, a su suivre dans le petit espace d'une monnaie les sains préceptes de l'art phidiasique, et il l'a fait avec un sentiment exquis. Il n'est pas improbable que cet artiste soit le même que celui qui a gravé les coins syracusains qui portent en toutes lettres la signature ΦΡΥΓΙΛΛΟΣ, mais, pour expliquer les différences de style qui existent entre les deux monnayages, il faudrait admettre qu'il s'est établi à Thurium après avoir travaillé pour Syracuse, surtout si on veut lui attribuer les superbes pièces de Pandosia et d'Héraclée signées Φ ".

The same author in his admirable preface to his Sale catalogue of a " *Collection de monnaies antiques de la Grande Grèce et Sicile*, 19-20 December, 1901, Paris " gives a further account of Phrygillos' activity as a Coin-engraver : " A Terina, dès 410-400, nous trouvons le graveur Phrygillos, qui infuse une nouvelle vie aux images appauvries des coins monétaires. Il n'y a pas de doute possible sur l'identité de l'artiste Φ (pour nous Phrygillos), des

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monnaies de Terina, avec l'artiste Φ des monnaies de Thurium ; sur une des monnaies de Terina, il profite de la présence d'un oiseau à côté de la nymphe pour répéter, sous le siège de la nymphe, l'image identique du pinson (φρυγίλος), qui se voit sur sa plus belle



Didrachm of Velia, by Φ.

monnaie de Thurium, et c'est également une composition dont il pouvait à juste titre être fier : la nymphe ailée (Ligée-Niké) assise, jonglant avec des balles, telle une des filles de Pandarée, dans la Minyade de Polygnote (Cab. de Berlin). Mais son chef-d'œuvre à



A. Didrachm of Terina.

Terina est la délicieuse figure de Ligée assise sur une hydrie renversée, tenant un oiseau sur l'index de la main gauche et le caducée de la main droite (Regling, pl. II, γγ ; pl. I, R.S.). Phrygillos

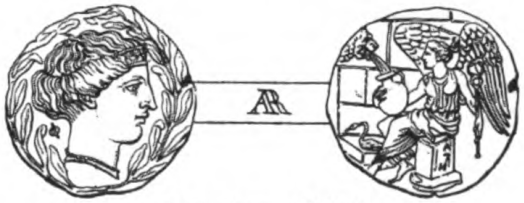


B. Didrachm of Terina.

a été assisté à Terina par un autre artiste de grande valeur, ΑΓΗ.. — peut-être le même qui a travaillé à Thurium et à Métaponte — qui signe un revers délicieux, copié probablement de quelque bas-relief célèbre. Ligée est assise sur un cippe (signé ΑΓΗ), à côté d'une fontaine et présente son hydrie sous le jet d'eau qui sort d'un

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déversoir en forme de tête de lion; un cygne baigne dans une vasque aux pieds de la nymphe (Regling, pl. II, 66).



C. Didrachm of Terina.

" C'est encore sous la direction de Φ... (Phrygillos) qu'a été gravée la ravissante monnaie de Pandosia, ayant d'un côté une tête de Hera Lacinia de face, inspirée de la tête de face de la nymphe Aréthuse, par Cimon, et, au revers, Pan assis près d'un Terme (B. M. Cat., p. 370; Regling, pl. III, 9)".



Stater of Pandosia, signed Φ.

" Le monnayage de Velia, dès 420, est sous l'influence artistique de Thurium. Les plus belles monnaies de cette époque montrent à l'avers une tête d'Athéna identique à celles de Thurium, accostée souvent de la signature Φ (Phrygillos) et, au revers, une composition admirable représentant un lion terrassant ou dévorant un cerf.



Distater of Thurium, signed Φ.

Phrygillos — car je crois que c'est lui le créateur de ces types — se révèle par ces dessins un des artistes animaliers les plus remarquables de l'époque ".

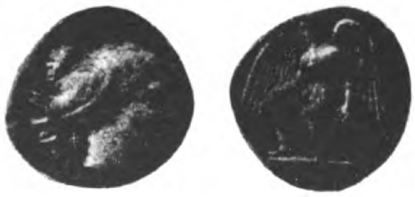
From the above it will be noticed that Dr Sambon is of opinion

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that Phrygillos is the author of the fine coins of Thurium, — which rank amongst the best issues of that mint, — Terina, Heracleia, and Metapontum.

" These dies ", wrote the late Prof. Furtwängler ", are most probably the work of the artist who signs with a Φ in Terina, and whose personality makes itself so distinctly felt on its coinage (comp. Stuart Poole, *Num. Chron.*, 1883, 269 sqq.; Pl. XI, XII). His style, in the design of the seated Nike of the Rℒ bears so surprising and unmistakable a resemblance to that of the Parthenon frieze that he must have stood in the closest relations to the artist of the frieze — in other words, to Pheidias. His activity in Terina is evidently somewhat later than his Thurii period, for the Thurii work recalls the style of the Lemnia, while the head of the nymph on the coins of Terina is, like the reverse, in the manner of the Parthenon frieze. These coins of Terina, following, as they do, closely on coins of the period in which the trammels of archaic convention are still felt, must from evidence of style be dated in the same time as the Parthenon frieze — *i. e.* between 440 and 430 B. C.". Dr Sambon contests the date proposed by Furtwängler and puts the coins down to circ. B. C. 460-400.

The reverses of the coins of Terina present Nike in changing attitudes of a singularly playful grace, alone paralleled by the similar types of the Fountain Nymph of the Thessalian Larissa. We see her resting on an overturned hydria (B); seated on a base and drawing water with the same vessel from the fountain in the wall (C); in a chair, throwing and catching two balls on the back of her hand (A), repeated in a different form at Larissa, and also in two instances seated on a base. In all subjects but that of the game of balls she holds the caduceus. In n° 1 (A) a little bird rests on her hand; in n° 4 (D) she leans her left hand on the side of the cippus, while she holds the caduceus in the right, pointing towards the ground. The composition in all cases is masterly " (Stuart Poole, *loc. cit.*).



D. Didrachm of Terina, by Φ.

These Didrachms of Terina belong to the period of finest art, and are infinitely superior in style to those of the Engraver Π, who may have been a pupil of Φ. The head of the nymph Terina bears

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close relationship in the composition to the head of Korê on Syracusan tetradrachms of transitional style.

Very probably, as suggested by Prof. Furtwängler, we meet with the same artist's hand on the reverse of a coin of Pandosia, which is also signed Φ. The seated youthful hunter (Pan, according to Sambon) is quite in the style of the Parthenon frieze. The obv. is more remarkable still, in that it presents a facing head of Hera, with flowing hair, on either side, " another instance of the more recent Pheidian tendency, which we see brought to expression in certain figures of the Parthenon frieze and in the Dioscuri of Monte Cavallo. The whole scale of gradation from the Lemnia to the Dioscuri, which we trace in the large monuments, is exactly reproduced, step by step, in the works of a die-cutter " (*Masterpieces* &c., I, p. 106).

To Phrygillos we may perhaps ascribe the fine Staters, Hemidrachms, and Diobols of Heracleia signed Φ, and possibly also the beautiful didrachm of Metapontum, with head of Demeter to l., wearing a diaphanous veil and crowned with corn-wreath, and on Rℒ. **META** (to r.), ear of corn, with leaf to l. on which a field-mouse.

PHYBES (*Germ.*). A Jew of Hanover vho in 1565 was entrusted to work the mint of Wunstorf (Brunswick) by Duke Erich. His name occurs in 1565 and 1567.

BIBLIOGRAPHY. — Eduard Fiala, *Münzen und Medaillen der Welfischen Lande*, Wien, 1904.

PHYLAX. Perhaps a misreading for Scylax. Fictitious signature on a sard representing an Actor or Philosopher (King, p. 223).

PIACENZA, BERNARDO (*Ital.*). Florentine Goldsmith of the end of the fifteenth century, whom Bolzenthal names, but who may not have practised the medallic art.

PIANTANIDA, GIACOMO (*Ital.*). Mint-master at Milan, appointed 12. July 1589; his heirs were in office from 24. December 1590 to 8. August 1591, when Marco Cresnasco succeeded them.

BIBLIOGRAPHY. — Fratelli Gnecchi, *Le Monete di Milano*, 1884.

PIAZZA DE LODI, ALBERTO (surnamed **TOCCAGNI** (*Ital.*). According to Gaetano Milanesi, this artist may have been the author of the medals signed : **A. T.**, in particular that of Francesco Sforza, dated 1455 (Armand II, p. 26, 1.).

PIBWORTH, CHARLES J. (*Brit.*). Sculptor and Medallist, residing in London, Member of the Society of Medallists. By him are :

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Portrait-medallions of Sarah Vennell; — J. Hugh Thomson; — A Gentleman; — Maxime, &c.

PICARD, ERNEST (*French*). Contemporary Sculptor and Medallist, born at Brest; pupil of Chapu. At the Salon of 1883 he exhibited amongst others two Portrait-medallions of a Lady and a Gentleman.

PICARD, PIERRE (*French*). Engraver of Jetons, *circ.* 1531-1534.

PICARD (*French*). A jeton of 1787 (Wood and Coal Trade) is signed : **PICARD DEDIT** (Florange, *Essai sur les Jetons et Médailles de Mines,* p. 66, n° 253).

PICARD Y FAREN (*Span.*). A firm of Die-sinkers who in 1834 issued a Proclamation Medal of Queen Isabella I. at Santiago de las Vegas, which is signed : **PICARD Y FAREN FT.**

PICART (*French*). Engraver of the seventeenth century, and the author of various religious medals (Medals or Crosses of St. Benedict). *Vide* Numismatic Chronicle, 1863, pp. 123-127.

PICART, JACQUES (*French*). Goldsmith of Cambrai, who has engraved Méreaux for that town, *circ.* 1676-1678.

PICAUD, CHARLES LOUIS (*French*). Contemporary Sculptor; pupil of his father, A. Millet, and G. Crank; by whom are various Portrait-medallions, amongst which I have noted : 1884. M^lle^ X***; — 1885. M^me^ Picaud; — M^lle^ Picaud; — 1892. M. & M^me^ Henri Picaud; — 1903. M. Dorrian; — M. X*** ; — 1904. M. Rouchier; — M. Delaunay; — M^me^ J. S***; — M. X*** ; — Head of a Fisherman; — 1906. Portrait-medallion of M. Bourganel, senator of the Loire; — Portrait-medallion of M. J. Bezacier; — 1908. Portrait-medal of M. Bourganel, &c.

PICAULT, ÉMILE LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of Royer. Many of his bas-reliefs partake of a medallic character. 1863. Captive Greeks at Syracuse, medallion in wax; — 1864. Human Life, bas-relief in clay; — 1866. The Eleusynian Mysteries, medallion in clay; — 1867. The Tomb of Orpheus, a medal; — 1873. Offering to the Lares on the Via romana; — Perseus and Andromache; — 1876. Our Butterflies; — 1878. Othello and Desdemona; — Herodias giving orders to have St. John the Baptist beheaded, etc.

PICCIOLI (*Ital.*). A Bolognese Sculptor of the first half of the nineteenth century, whose signature occurs on two Portrait-medals of the composer Gioacchino Antonio Rossini, struck in commemoration of the first performance of his Stabat Mater at Bologna, 1842.

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Both medals were engraved by Grottolini, and only modelled by Piccioli. His signature : **PICCIOLI F.** occurs also on a Portrait-medal of Cardinal Ugo Spinola, 1842.

PICCIONE, PROF. MATTEO (*Ital.*). Contemporary Sculptor of Rome, lately residing at Rimini, in Romagna ; an eminent archaeologist and numismatist, and founder and director of the periodical " Battaglie di Archaeologia ".

Beside numerous works of sculpture, he has executed several Portrait-medallions and plaques, cast in bronze, among which I have noted : Pope Leo XIII.'s father and mother (bas-relief); — Pope Leo XIII. (medallion of 120 mill. in diam.); — Cardinal



Rampolla, Papal Secretary of State under Leo XIII. (this medallion has been officially described as an excellent work); — Cardinal Jacobini, Portrait-medallion; — Mr. S. M. Spink, Portrait-medallion, etc.

PICHENAT, HONORAT (*French*). Mint-master at Aix in Provence, 1543-44.

PICHL, J. B. (*Bohem.*). Die-sinker and Medallist residing at Prague. I have noticed his signature on the following medals : Friedrich Smetana, composer, 1892; — Various Plaquettes and Medals commemorating the Jubilee of Francis Joseph I., Emperor of Austria, 1898; — Baron Appel, 60 years' service Jubilee; — Prize Medals of Agricultural and other Shows, Exhibitions, etc.; — Medals of local interest, etc.

The Pichl Die-sinking establishment is the most important in Bohemia, and has for thirty years or more produced most of the commemorative medals, badges, tickets, etc., issued in that country.

PICHLER, ANTONIO (*Austr.*). Really *Johann Anton*. Gem-engraver, born at Brixen in Tyrol, on 12. April 1697, died at Rome, on 14. September 1779. He began life in the mercantile profession, under the care of a rich uncle at Nice, but his native inclinations soon led him on a different path. He visited Italy, and at Naples

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took employment with a goldsmith, where he learned die-sinking and became a very clever Engraver of armorial bearings, seals, and precious stones. In 1732 he married, during a visit to his native land, Therese Pinzeritz, the daughter of a Bohemian musician. By her he had two sons, Giovanni, and Giuseppe, who both distinguished themselves in the glyptic art, and three daughters.

The success and encouragement with which the artist met in Italy, led him to settle at Rome in 1743, where he could extend the circle of his patrons, and again this change proved most fortunate for him. He however had the grief to lose his wife, but after two years married again, this time a Roman lady, Cajetana Magozzi, who presented him with six children, one of whom, Luigi, also attained distinction in his father's footsteps.

He died on 14. September 1779, and was buried in S. Lorenzo in Lucina.

Antonio Pichler excelled in the imitation of antique subjects, but also produced intaglios and cameos from his own designs. His works are sometimes signed in Greek, ΠΙΧΛΕΡ, although we meet also with the following forms of signature : **A. P.**; — **A. Π.**; — **PICHLER F.**; — **A. P. F.**; — **ANTONIO**; — **A. ΠΙΧΛΕΡ**, etc.

Among the artist's best known productions Dr Rollett mentions: **CAMEOS**. Faun, bust to l.; cornelian; signed : **A· ΠΙΧ**. (Vienna Museum); — Homer, facing bust, after the Vatican bust; signed : **ΠΙΧΛΕΡ ΕΠΟΙΕΙ**; — Isis; — Sardanapalus, etc.

INTAGLIOS. Bust of Aesculapius; cornelian; after the gem by Aulos; signed : **ΑΥΛΟΥ** and **A. P. F.** (a masterpiece); — Amazon, bust to r.; — Cupids, after an antique; — Antinous, head to l.; cornelian; — Apollo, bust to r.; topaz; — Bacchanalian scene (an exact copy of the gem known as Michael Angelo's seal); cornelian; — Bacchante, bust to r.; — Bacchante standing before Term; — Head of Brutus, between two swords, and inscription : **EID. MAR**; cornelian (after a coin); — Head of Michael Angelo Buonarroti; — Head of Julius Caesar; topaz; signed : **ΠΙΧΛΗΡΟC**; — Centaur bending his bow; signed : **A. P. F.** (engraved for Metastasio's seal); — Centaur and Cupid riding on his back; — Chiron carrying the youthful Achilles; — Head of Cicero; signed : **Π**; — Cleopatra, half-length figure; — Bust of Cromwell; — Diana; — Diana montana; cornelian; signed : **ΠΙΧΛΕΡ ΕΠΟ.**; after the gem by Apollonios (one of the artist's finest productions); — Bust of Dido; **ΔΙΔΩΝ**; — Diomedes with the Palladium; — Hercules, nearing his death, on mount Oeta; — Youthful Hercules, bust to r.; dark sardonyx (Franz v. Pulzsky's cabinet in Budapest); — Head of Homer, chalcedony; — Isis, bust three-quarter face to r.; — Bust of Juba; — Leda and the Swan; signed : **A· ΠΙΧΛΕΡ**; — Head of Leucothea; — Head of Livia, as Ceres; cornelian; — Head of Lysimachus; — Laureated

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male head; — Heads of Mark Antony and Cleopatra, chalcedonyx; — Head of Marcellus; — Head of Medusa, cornelian; — Meleager, after the Vatican statue; — Mercury; signed : ΠΙΧΛΕΡ ΕΠΟ. (after the gem by Dioscurides); — Helmeted head of Minerva; crystal; — Baron de Montesquieu; — Muse, leaning against column, her hand to her head; signed : ΠΙΧΛΕΡ; — Oedipus with his two daughters Antigone and Ismene in front of the Temple of the Furies; onyx; after a drawing by Raphael Mengs; — Bust of Palladio; — Bust of Perseus; cornelian; — Horse attacked by a lion; signed : ΑΥΛΟΥ; — Priam at the feet of Achilles, claiming Hector's body; cornelian; — Sacrifice to Priapus; five figures around altar near Term of Priapus; — Priestess, standing near a column, with sacrificial knife in her hand; — Priestess, standing near a column, holding sacrificial vase; — Priestess offering a ram; — Psyche dancing, Eros playing the lyre, and Anteros the double flute; — Laureated head of Ptolemy; — Head of Raffaelo Santi; — Head of Sabina, consort of Hadrian; cornelian; — Head of Scipio Africanus; — Seneca; — Bust of Severus; cornelian; — Head of Socrates; cornelian; signed : ΠΙΧΛΗΡΟΣ; — Bust of Xenophon, with inscription : ΞΕΝΟΦΩΝ; — The Muses (copied from denarii of the Pomponia gens); — Fauns and Nymphs; — The three Graces; — Venus marina; — Venus callipyga; — Cupid riding on a sea-lion; — Cupid mounted on Centaur; — Cupid embracing Psyche; — Venus reproaching Cupid; — The Venus de' Medici; — Venus bathing; — Venus seated on rocks; — Venus on her knees; — Venus terrestrial; — Venus and Cupid; — Cupid repairing a bow; — Cupid riding on Pegasus; — Cupid leaning on a hoe; — Cupid burning a butterfly with his torch; — Cupid embracing Psyche, etc.

Many of Antonio Pichler's cameos and intaglios are known by plaster casts. He excelled in engraving figures of Venus and Cupid. His copies after the antique are as a rule very correct.

Bibliography. — Dr Hermann Rollett, *Die drei Meister der Gemmoglyptik Antonio, Giovanni und Luigi Pichler*, Wien, 1874. — Nagler, *Allgemeines Künstler Lexikon*, &c. — Ibid., *Monogrammisten*. — Raspe, *Tassie Gems*, 1791.

PICHLER, GIACOMO (*Ital.*). Son of Giovanni Pichler, and also a Gem-engraver, who died young. He learned the art under his uncle Luigi Pichler, and produced a number of intaglios, many of which were commissioned to him by Count Somariva of Milan, where he had settled, near his sister Teresa, wife of the famous poet, Vincenzo Monti.

PICHLER, GIOVANNI (*Ital.*). Really *Johann Anton*. Gem-engraver, Painter, Draughtsman, and Line-engraver, son of Antonio Pichler. born at Naples on 1. January 1734, died at Rome on 25. January 1791. His father first instructed him, and he later studied under

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Domenico Corvi, the celebrated painter. So rapid was his progress that at the age of sixteen he produced his first notable work, a copy in onyx of an antique gem representing Hercules crushing the lion. In the same year, 1750, he cut another intaglio, showing a bull attacked by a lion, which is signed : ΠΙΧΛΕΡ. His intellect was endowed with rare powers, but although he devoted himself to various branches of art, Gem-engraving always remained his work of predilection.

For a number of years the artist worked for antiquaries, who benefitted by his skill, as we learn from the following extract : " Pichler told Dutens (' Mem. d'un Voyageur ', iii, 153) that, although he had always been striving to imitate the ancient masters, he did not consider his own best works as equal to even their mediocre performances. Nevertheless, having once obtained a fine sardonyx, he engraved on it a youth with a hoop (*trochus*),



Giovanni Pichler, by Luigi Pichler.

tolerably to his satisfaction. He lost the gem, and supposed it to have been stolen by a pupil. Some weeks after, a noted antiquary, Alfani, brought him his gem, for which he had just paid fifty zecchini to another antiquary, Christiani. The latter had bought it from a peasant, who stated that he had dug it up in his garden. Pichler was ordered to make a fac-simile at the price of forty zecchini. Alfani then took the two to Paris, sold the first to M. St. Augny, the copy to another amateur, both as antiques, at a hundred Louis each. The purchasers chancing to meet, each claimed his own as the antique of the two, and finally sent both by post to Rome, for Pichler's judgment. The latter told the whole story, having discovered that his pupil had employed a contadino to pass off the gem on Christiani ".

In 1761 Pichler was entrusted with the painting of four Altar tablets and Choir table for the Franciscans at Orioli, but this is the only important work of painting that he did, beside the large altar-

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piece, representing St. Thomas of Villanova, executed for the Augustine monks of Bracciano.

In 1763 he definitively settled at Rome and married there Antonia Selli, by whom he had several children.

On the visit of the Emperor Joseph II. to Rome in 1769, Countess Schuvalow commissioned Pichler to make his portrait, which was approved of, and won him the title of Gem-engraver to His Majesty, and a knighthood.

In 1775 he was persuaded to go to London, but did not go further than Milan, difficulties arising in his family that obliged him to return to Rome, where Pope Pius VI. gave him a special appointment, and entrusted him with the execution of his portrait, as Clement XIV. had done before him.

" Pichler's intaglios are usually on stones of large dimensions, the drawing is admirable, the engraving not very deep, but after the true Greek manner, the details carefully given and the whole beautifully polished. This great artist's forte lay in the representation of female loveliness : his large bust of Helen, his numerous copies of the antique Venus at full length in her various attitudes, and in busts, constitute the noblest of his works. Köhler accuses him of having produced a large number of Etruscan Scarabei, in imitation of their peculiar style, and designed to pass for antique ; and also of inserting " artists' signatures " upon really ancient gems at the request of their owners — the most despicable of frauds " (King, *Antique Gems*, 1872, p. 440).

Rossi states that Pichler passed a few of his intaglios as antiques, at times either to ridicule some pretended connoisseur or to punish others who had criticised his work, but that in such cases he never asked a bigger price than for productions which he would have acknowledged to be modern and by his own hand. His reputation was such that some of his contemporaries inscribed his name on their own works in order to facilitate their sale.

Pichler prepared paste reproductions of his cameos and intaglios; they number 220, but do not comprize many of his earlier works. His imitations of antique gems were so clever, that even Winckelmann was deceived by some of them. He usually signed : **I. Π.** ; — **ΠΙΧΛΕΡ** ; — **ΠΙΧΛΕΡ ΕΠΟΙΕΙ** ; — **ΠΙΧΛΕΡ ΕΠ.** ; — **Π.** ; — **J. P.**, &c.

Dr Rollett's list of Pichler's glyptic works comprises no less than 379 pieces :

CAMEOS. Helmeted head of Achilles; agate-chalcedony; signed : **ΠΙΧΛΕΡ** ; — Spread eagle flapping its wings; agate jasper; — Head of Marcus Agrippa ; — Head of Marcus Agrippa wearing turreted crown; — Agrippina, wife of Germanicus, to r., carrying the ashes of her husband; agate-onyx ; — Bust of Alexander the Great; agate-onyx ; signed : **ΠΙΧΛΕΡ** ; — Busts of Alexander the Great

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(three other varieties); — Alexander the Great, dying; head to l.; after the antique bust in marble at Florence; onyx; signed : ΠΙΧΛΕΡ; — Cupid, head to l.; signed : ΠΙΧΛΕΡ; — Cupid chained and seated on a dice, inscribed : ΠΙΧΛΕΡ; agate jasper; — Cupid holding a butterfly to his breast; — Cupid, leaning against a pediment, caressing a butterfly; — Cupid holding a butterfly over a torch; cornelian-nicolo; signed : ΠΙΧΛΕΡ; — Cupid and Psyche; agate-chalcedony; — Cupid chaining Psyche kneeling at his feet; — Bust of Antinoüs (after the statue in the Capitol); agate-chalcedony; — Antiope, with Amphion and Zethus (after the group in the Villa Albani); agate-onyx; — Bust of Antonia, mother of Germanicus; — Head of Apollo; agate-onyx of three strata; signed : ΠΙΧΛΕΡ; — Head of Apollo; agate-jasper (after the statue in the Vatican); — Apollo, standing figure; agate-onyx; — Apollo, as a hunter; agate-onyx; signed : ΠΙΧΛΕΡ; — Head of Arethusa; agate-onyx (after a Syracusan coin); — Head of Ariadne, diademed; — Head of Ariadne to l., looking up; — Bacchus and Ariadne; agate-chalcedony; signed : ΠΙΧΛΕΡ (after a modern group); — Silenos to l. holding wine-cup, skin and club; — Head of Bacchante, wearing ivy-wreath; — Head of Bacchante, wearing laurel-wreath; agate-onyx of four strata; — Bust of Bacchante; signed : ΠΙΧΛΕΡ; — Bust of Britannicus, son of Tiberius Claudius and Messalina; signed : ΠΙΧΛΕΡ; — Laureated head of Julius Caesar; agate-onyx; signed : ΠΙΧΛΕΡ; — Cicero, facing bust; — Danaid advancing to r., holding vase and torch; agate-onyx of four strata; signed : ΠΙΧΛΕΡ; — Head of Diana; agate-onyx; — Diana huntress, with dog at her feet; — Bust of Diogenes; agate-onyx; — Diomedes carrying the



Hector's leave-taking, Cameo by Giovanni Pichler.

Palladium; agate-onyx; signed : ΠΙΧΛΕΡ; — Drusus, son of Tiberius; onyx (after a coin); — Boar to r.; — Eurydice, stung by serpent; agate-onyx; signed : ΠΙΧΛΕΡ; — Head of Faun; agate-onyx (this gem has long been considered as antique); — Female Faun eating grapes; — Flora; onyx of three strata (was taken for an antique); — Head of Germanicus; agate-chalcedony; signed :

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ΠΙΧΛΕΡ; — Hebe and eagle; agate-jasper; signed : ΠΙΧΛΕΡ; — Hector's leave-taking of Andromache for the fight with Achilles; signed : ΠΙΧΛΕR (in the Kibaltchich collection; *illustrated*) ; — Head of Helen of Troy, with double diadem; cornelian-niccolo of four strata; signed : ΠΙΧΛΕΡ; — Head of Helen, wearing Phrygian cap; agate-chalcedony; signed : ΠΙΧΛΕR (*illustrated*); —



Head of Helen, Cameo by Giov. Pichler.

Youthful Hercules strangling the serpents (after a painting by Annibale Caracci); — Head of Hercules; agate-onyx; signed : ΠΙΧΛΕR (after the gem by Gnaios); — Hercules seated on lion's skin; agate-onyx; — Hercules standing, leaning on club; agate-onyx; signed : ΠΙΧΛΕR (after the statue in Naples); — Hercules slaying the horses of Diomedes; — Hermaphrodite and the nymph Salmakis (after a painting by Annibale Caracci); — Head of Jupiter Sarapis, wearing modius; — Head of Justitia; onyx (after the original in the Vatican); — Head of the philosopher Karneades; signed : ΥΛΛΟV; — Leda and the Swan; signed : ΠΙΧΛΕΡ; — — Lucilla, consort of Lucius Verus; agate-onyx (after an antique); — Bust of Luna, wearing Phrygian cap decorated with stars; — Head of Lysimachus; agate-onyx; signed : ΠΙΧΛΕΡ (after a coin) ; — Head of Maecenas, to l.; — Head of Maecenas, to r.; — Head of Medusa, three-quarter face, in high relief; — Melpomene; agate-onyx (after the statue in the Vatican); — Head of Mercury, wearing petasos; — Mercury, Hebe and Cupid; — Helmeted head of Minerva; agate-onyx; signed : ΠΙΧΛΕΡ (after a coin); — Helmeted head of Mercury to l., helmet adorned with laurel-wreath; agate-onyx; — Hygiaea feeding serpent entwined around altar; beside, Abundantia; — Athene Promachos; sardonyx of three strata (formerly in the Marlborough collection); — Head of Mithridates; agate-onyx; (after a bas-relief in the Capitol); — Head of Niobe; agate-onyx; signed : ΠΙΧΛΕR (after an antique statue at Florence); — Octavia, consort of Nero; agate-chalcedony (after the antique); — Orpheus and Eurydice; signed : ΠΙΧΛΕΡ; — Pan, seated on a

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skin and playing the syrinx; agate-onyx; — Head of Paris, to l.; signed : ΠΙΧΛΕΡ; — Small head of Paris, to l.; onyx; — Bust of Poppaea, consort of Nero (after the antique); — Head of Psyche, to r., signed : ΠΙΧΛΕΡ; — Head of Psyche, to r.; — Head of Psyche; cornelian-niccolo; — Psyche, on her knees, in the attitude of grief; agate-jasper; signed : ΠΙΧΛΕΡ; — Head of Ptolemy; agate-onyx; — Head of Sappho; signed : ΠΙΧΛΕΡ; — Head of Sappho, laureated; signed : ΠΙΧΛΕΡ; — Head of Sappho, to l.; agate-jasper; signed : ΠΙΧΛΕΡ; — Head of Sappho; agate-onyx; — Bust of Sappho to l.; hair in sakkos; onyx; signed : Π (in the Vienna Museum); — Semiramis; agate-jasper; — Head of Seneca, to l.; signed : ΠΙΧΛΕΡ; — Socrates; agate-onyx (has been considered as antique); — Bust of Solon; agate-chalcedony (after an antique); — Terpsichore; agate-onyx; signed : ΠΙΧΛΕΡ; — Head of Tiberius; — Head of Trajan; — Tuccia, a Vestal virgin; agate-onyx; — Tuccia, to r.; agate-onyx; signed : ΠΙΧΛΕΡ; — Bust of Ulysses; agate-onyx (has been held as antique); — Bust of Ulysses; agate-onyx; signed : ΠΙΧΛΕΡ; — Venus, after her bath, draping herself; onyx; — Venus rising from her bath; — Venus and Cupid; signed : ΠΙΧΛΕΡ; — Bust of Venus; — Head of Vespasian; signed : ΠΙΧΛΕΡ; — Laureated head of Vespasian; agate-chalcedony (after the antique); — Head of Vestal virgin; — Vestal virgin walking; agate-onyx; — Vestal virgin kneeling; beside, a lamb, &c.

INTAGLIOS. Achilles dragging after him the body of Hector; — Aeschyles; cornelian (a masterpiece); — Bust of Aesculapius; sardonyx; signed : ΠΙΧΛΕΡ; — Bust of Aesculapius to r., laureated; sard; — Agrippina seated before the urn containing the ashes of Germanicus; cornelian; signed : ΠΙΧΛΕΡ (after the statue in the Museo Farnese at Rome); — Another, smaller; — Agrippina seated; cornelian; signed : ΠΙΧΛΕR (after the statue in Naples); — Bust of Ajax; sard; signed : ΠΙΧΛΕR (after the marble bust in the Vatican); — Head of Alexander the Great; signed : ΠΙΧΛΕΡ; — Fragment of a bust of Alexander the Great; — Bust of Antinous; chrysoprase; signed : ΠΙΧΛΕΡ; — Bust of Antinous; sard; signed : ΠΙΧΛΕR (after the marble statue in the Capitol); — Antinous standing to l.; signed : ΠΙΧΛΕΡ; — Apollo, nude, standing on a base; — Head of Apollo, to r. (after the antique); — Bust of Apollo; signed : ΠΙΧΛΕR (after a bust in the Vatican); — Apollo advancing to l.; signed : ΠΙΧΛΕΡ (after the statue in the Vatican); — Apollo leaning against a column; chalcedony; signed : ΠΙΧΛΕΡ; — Apollo; chalcedony; — Apollo leaning against trunk of tree; chalcedony; signed : ΠΙΧΛΕR (after a statue in Florence); — Apollo and Hyacinthus; signed : ΠΙΧΛΕΡ; — Head of Ariadne, to r.; cornelian; signed : ΠΙΧΛΕΡ (after a marble in the Capitol); — Head of Ariadne, to l.; sard; — Ariadne seated on a rock; Cupid at her

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side, weeping; signed: ΠΙΧΛΕΡ; — Artemisia seated holding urn; sard; signed: ΠΙΧΛΕΡ (after an antique gem); — Head of Augustus; cornelian; signed: ΠΙΧΛΕΡ (after an antique marble); — Aurora and Cephalus; — Atalante, holding the golden apple; signed: ΠΙΧΛΕΡ; — Head of Bacchante; — Bust of Bacchante, with right breast uncovered; signed: ΠΙΧΛΕΡ; — Bacchante holding thyrsus; sard; — Dancing Bacchante; signed: ΠΙΧΛΕΡ; — Bacchante, drunk, to r., holding patera and thyrsus; signed: ΠΙΧΛΕΡ (after the antique); — Small figure of Bacchante emptying a vase; — Bust of Bacchante, beside a Term; — Bacchante, in ecstasy, kneeling on altar before Term; — Bacchante, nude, dancing before a Term, and holding a dagger to her mouth; — Blacat, an Englishman; cornelian; — Head of Brutus; sard; signed: ΠΙΧΛΕΡ; — Head of Brutus; cornelian (after an antique marble); — Bulgaria, as a conquered Roman province; sard; signed: ΠΙΧΛΕΡ; — The same representation, smaller; cornelian; signed: ΠΙΧΛΕΡ; — Quintus Lutatius Catulus, consul; head to l.; — Centaur, with Cupid riding on his back; sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese; in commission for Prince Kaunitz); — Centaur and Cupid; chrysoprase; signed: ΠΙΧΛΕΡ; — Head of Clement XIV.; — Bust of Cleopatra, to r., with the snake; cornelian; signed: ΠΙΧΛΕΡ; — Clio; smaragd; — Clio seated on a stool; chalcedony (after an antique); — Clio seated, reading; signed: Π; — Head of Cupid; — Cupid catching a butterfly; — Cupid striking a butterfly with a whip; — Cupid seated on a rock and holding a myrtle-wreath on which a butterfly; cornelian; signed: ΠΙΧΛΕΡ; — Cupid; a variety; cornelian; — Cupid riding on Pegasus; agate; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese); — Cupid on hippocamp; sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Albani); — Another, a variety; — Cupid bending his bow; sard; signed: ΠΙΧΛΕΡ (after a painting by Parmegianino); — Cupid resting on a scythe; signed: ΠΙΧΛΕΡ (after an antique cameo); — Another, smaller; — Cupid and Psyche embracing; signed: ΠΙΧΛΕΡ; — Another; unsigned; — Cupid and Psyche embracing; cornelian; signed: ΠΙΧΛΕΡ (after a marble group in the Capitol); — Cupid and Psyche, standing, embracing; onyx; signed: ΠΙΧΛΕΡ; — Dacia, represented as a conquered Roman province; cornelian (after a marble relief in the Capitol); — Danae, asleep; signed: ΠΙΧΛΕΡ; — Head of Diana, to r.; cornelian (has been taken for an antique); — Another, similar, unfinished; — Diana, standing to r., holding bow and arrow; signed: ΠΙΧΛΕΡ; — Diana, advancing rapidly; — Dido, abandoned by Aeneas, and Cupid in tears; chalcedony (after a painting from Herculaneum); — Diomedes carrying off the Palladium; sard; signed: ΠΙΧΛΕΡ; — Discobolus; sard; — Erato seated

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on chair; in front of her an urn and wreath; — Head of Euripides; — Euterpe leaning against column, holding double flute; green plasma; signed: Π (after a 'consular' coin); — Faun and Lute player; sard (after an antique marble vase in the Villa Borghese); — Female Faun carrying youthful Bacchus; — Fortuna; chalcedony (after the antique); — Portrait of a Lady; hyacinth; signed: ΠΙΧΛΕR; — Galatea standing on shell drawn by two dolphins (Venus marina); sard; signed: ΠΙΧΛΕΡ; — Ganymedes carried up by eagle; signed: ΠΙΧΛΕΡ; — Bust of Genius; sard; signed: ΠΙΧΛΕΡ; (after a marble in the Vatican); — St. George killing the Dragon; onyx; — Gladiator; onyx; — Gladiator, in fighting attitude; niccolo; signed: ΠΙΧΛΕΡ; — Gladiator, rushing forward; sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese); — Dying Gladiator, sard; signed: ΠΙΧΛΕΡ (after a marble statue in the Capitol); — The three Graces; cornelian (after the antique); — The three Graces, nude; signed: ΠΙΧΛΕΡ; — The three Graces, the middle one nude, the two others clothed; signed: ΠΙΧΛΕR (after an antique vase); — Group of three figures; cornelian (after an antique vase); — Harpocrates, seated on lotus flower with Apis bull, on Nile barge; — Hebe, floating in the air, filling a cup; signed: ΠΙΧΛΕΡ; — Hebe, seated, and filling the eagle's cup; signed: ΠΙΧΛΕΡ; — Hebe holding the cup to the eagle; cornelian (after a painting by Hamilton); — Hector, kneeling, bending over Patroclus (2 varieties); — Head of Hercules; sard (after Gnaios); — Head of Hercules; beside, a club; cornelian; signed: ΠΙΧΛΕΡ; — Hercules carrying globe and standing on another; sard; — Youthful Hercules strangling the serpents; — Hercules slaying the boar; beside, a tree; — Hercules crushing the Nemean lion; onyx (after an antique gem); — Hercules crushing the lion; signed: ΦΙΛΗΜΟΝΟC and Π; — Hercules, kneeling, carrying the globe on his shoulders; — Hercules and Penthesilea; — Hercules holding the sinking Penthesilea; — Hercules Bibax; — Hercules, resting, seated on skin; signed: ΑΔΜΩΝ; — The Farnese Hercules; chalcedon; signed: ΠΙΧΛΕΡ; — Hermaphrodite, standing, nude, and admiring himself; — Hermaphrodite, seated; at his feet, Cupid in attitude of grief; — Hermaphrodite lying on a mattress; cornelian; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Borghese; in commission for Lord Percy); — Hermaphrodite wrestling with the nymph Salmakis; chalcedony; signed: ΠΙΧΛΕΡ (after a painting by Annibale Caracci); — Head of Homer; cornelian (after the Farnese bust); — Bust of Homer (after an antique bust at Naples); — Head of Iole; cornelian (after an antique); — Head of Isis; — Bust of Joseph II.; chalcedony (cut on commission for Countess Schuwalow during the Emperor's visit at Rome in 1769); — Juno, enthroned; beside, a peacock; signed: ΠΙΧΛΕΡ;

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— Jupiter, standing, holding thunderbolt and skin of the goat Amalthea; at his feet, an eagle; — Kallirhoë, as victim of the Bacchus priest Koresos; — Another, smaller; signed: ΠΙΧΛΕΡ; — Korybante; cornelian (after a paste in the Florence Museum); — Warrior leading horse to drink; Indian sard (after an ancient gem; in the Pulszky collection); — Head of Laocoon; — Leander swimming across to Hero's tower; with Etruscan border; — Count Lechi, of Milan; agate; — Leda and the swan; cornelian; signed: ΠΙΧΛΕΡ; — Leda and the swan; cornelian; — Leda, seated, and the swan; beside, a tree; cornelian; — Leda, seated, embracing the swan with both arms; sard; signed: ΠΙΧΛΕΡ; — Leda and the swan; dark sard; signed: Π (formerly in the Marlborough collection); — Leda and the swan, seated on a rock; cornelian; signed: ΠΙΧΛΕR (2 var.); — Leukothea; diademed head to l.; cornelian; signed: ΠΙΧΛΕΡ; — Head of Leukothea with diadem and vine-wreath; — Head of Livia; — Lion devouring bull; signed: ΠΙΧΛΕΡ; — Head of Lysimachus; cornelian; signed: ΠΙΧΛΕΡ; — Head of Maecenas; — Mars, resting; sard; signed: ΠΙΧΛΕΡ (after the marble statue in the Villa Ludovisi); — Mars and Venus embracing; signed: ΠΙΧΛΕΡ; — Mask; sard; signed: Π; — Comic Mask, with the inscription: ΔΙCIC; cornelian; — Head of Medusa, almost facing; onyx-niccolo; — Head of Medusa; sard; after the celebrated gem by Solonos; signed: ΠΙΧΛΕΡ; — Melpomene, leaning against column; cornelian; — Melpomene, to r., holding torch; — Head of Mercury; — Mercury riding on ram, and holding caduceus; chalcedony; — Mercury standing on a basis, holding caduceus and skin; — Mercury; signed: ΠΙΧΛΕΡ (after the statue in Florence); — Mercury, holding patera, out of which a butterfly is drinking; beside, a caduceus; — Mercury, holding caduceus, and placing his right hand on his mouth; signed: ΠΙΧΛΕΡ; — Mercury, holding caduceus in r. hand, and in the left a ram's head on discus; chalcedony; signed: ΠΙΧΛΕΡ (after the gem by Dioscorides); — Minerva medica, standing; sard; signed: ΠΙΧΛΕΡ (after an antique candelabrum bas-relief in the Vatican); — Minerva medica, standing; cornelian (after an antique statue in the Giustiniani Palace); — Muse; cornelian (after an antique); — Muse, leaning against column, her head sunk in her hand; agate; signed: ΠΙΧΛΕΡ; — Nemesis; sard; — Neptune, holding trident, and stepping on prow of galley; Etruscan border; — Laureated head of Nero; cornelian; signed: ΠΙΧΛΕΡ; — Laur. head of Nero; sard (after an antique); — Head of Omphale; cornelian; signed: ΠΙΧΛΕΡ; — Head of Omphale, also wearing the lion's skin; sard; signed: ΠΙΧΛΕΡ; — Head of Omphale, wearing lion's skin; signed: ΠΙΧΛΕΡ; — Omphale, holding club; signed: ΠΙΧΛΕΡ; — Omphale, advancing

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to r., holding club; signed: ΠΙΧΛΕΡ; — Offering of Pan and Aesculapius; cornelian; signed: ΠΙΧΛΕΡ; — Offering to the god Terminus; sard; — Offering to the goddess Salus; cornelian; — Portrait of Marquis d'Orcasittas; cornelian; — Pan, running, blowing the syrinx; — Pan, seated on goat's skin, holding double flute; — Papirius and his mother; chalcedony; signed: ΠΙΧΛΕΡ (after a marble statue in the Villa Ludovisi); — A variety, in cornelian; — Head of Paris; white sard; signed: ΠΙΧΛΕΡ; — Head of Paris; cornelian (in commission for Lady Spencer); — Head of Paris, wearing ornamented bonnet; — Pastor fido, seated on rock and drawing a thorn out of his foot (after a statue in the Capitol); — Peleus washing his hair (in the Pulszky collection); — Bust of Perseus; — Perseus and Andromeda; cornelian; signed: ΠΙΧΛΕΡ (after the group in the Capitol); — Perseus and Andromeda; rock crystal (after an antique bas-relief in the Capitol); — Pindar; — Head of Pius VII.; — Head of Phocion; cornelian; — Head of Phocion; signed: CKYΛΛOC; — Polyhymnia; chalcedony (in commission for Sir William Hamilton); — Offering to Priapus; cornelian (after an antique in the Paris Cabinet); — Term of Priapus being adorned by two nymphs; — Priest, holding pitcher; — Bust of Psyche; signed: ΠΙΧΛΕΡ; — Head of Psyche; oriental topaz (after an antique); — Bust of Psyche; cornelian; signed: ΠΙΧΛΕΡ; — Bust of Psyche, to l., looking down; signed: ΠΙΧΛΕΡ; — Psyche, holding pitcher, and Cupid, blowing double flute; cornelian; signed: ΠΙΧΛΕΡ (after Angelica Kauffmann); — Bust of Raphael; signed: ΠΙΧΛΕΡ; — Head of Regulus; — Head of Caius Antius Restio; cornelian; — Helmeted head of Roma; cornelian; signed: ΠΙΧΛΕΡ; — Head of Quintus Pompeius Rufus; sard; — Salus; cornelian; signed: ΠΙΧΛΕΡ; — Head of Sappho; cornelian; signed: ΠΙΧΛΕΡ; — Another; sard; — Another, smaller; sard; — Another; with laurel-wreath bound with string of pearls; signed: ΠΙΧΛΕΡ; — Saturn, holding scythe; — Saturn, holding serpent, the emblem of eternity; — Satyr pursuing a Bacchante; signed: ΠΙΧΛΕΡ; — Satyr, dancing, and playing the syrinx; cornelian; — Satyr catching hold of a nymph from behind and kissing her; amethyst; signed: ΠΙΧΛΕΡ (after a painting from Herculaneum, in the Naples museum); — Satyr, in a state of intoxication, seated on a rock, and asleep; sard; signed: ΠΙΧΛΕΡ; — Semiramis, handing sceptre to Ninyas; agate; — Head of Septimius Severus, to r.; — Head of Silenos, wearing ivy-wreath; signed: ΥΛΛΟΥ; — Silenos holding thyrsus; at his feet, an amphora; — Silenos blowing the double flute; — Silenos carrying youthful Bacchus; — Dancing girl; cornelian (after a painting from Herculaneum); — Dancing girl, holding veil over her head; amethyst; signed: ΠΙΧΛΕΡ (after an ancient painting); — Dancing girl, playing on

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the lyre; sard; signed : ΠΙΧΛΕΡ; — Dancing girl, playing cymbals; cornelian; signed : ΠΙΧΛΕΡ (from a painting by Caracci in the Palazzo Farnese); — Terpsichore, leaning against column, holding lyre; — Thalia, holding sword and mask; — Theseus, finding his father's sword under a rock; sard; — Theseus, in front of the gate of the Labyrinth where he has slain the Minotaur (after the gem by Philemon; *illustrated*); — Thetis; sard; — Head of



Theseus ; Intaglio by Giov. Pichler.

Tiberius; signed: ΠΙΧΛΕΡ; — Tuccia, a Vestal virgin; signed: ΠΙΧΛΕΡ; — Tuccia, as before, holding simpulum; chalcedony; signed : Π; — Tuccia; cornelian;— Urania; sard; signed : ΠΙΧΛΕR (after a " consular " denarius, of the Pomponia gens); — Another, a variety ; sard; signed: ΠΙΧΛΕΡ; — Venus, nude, standing on a basis; signed: ΠΙΧΛΕΡ (3 var.); — Venus Anadyomene; hyacinth ; — Venus, slightly draped (2 var.); — The Venus de' Medici; cornelian; — Another; chalcedony; — Venus; signed : ΠΙΧΛΕΡ (after the Florence marble statue) (2 var.); — Venus, nude, admiring herself; — Venus callipyga; cornelian; signed : ΠΙΧΛΕΡ (after the statue in the Farnese Museum); — Venus callipyga, in a different attitude; amethyst; signed : ΠΙΧΛΕΡ (3 var.); — Venus rising from the bath; signed : ΠΙΧΛΕΡ (from the marble statue in the Vatican); — Venus, placing her l. foot on vase, and holding drapery in l. hand; signed: ΠΙΧΛΕΡ; — Venus covering her breast with drapery; signed: ΠΙΧΛΕΡ; — Venus pouring water from a vase over her head; signed : ΠΙΧΛΕΡ; — Venus, seated, drying herself after the bath; sard; — Venus, almost kneeling, reaching a patera; — Venus marina, standing on shell, drawn by two dolphins; signed: ΠΙΧΛΕΡ; — Venus arising out of the water, her arms over her head; — Venus, with raised skirt, holding a bird (known also as ' Innocency'); cornelian; signed : ΠΙΧΛΕΡ; — Venus, hunting; yellow sard; — Venus, in reclining attitude; chalcedony; signed : ΠΙΧΛΕΡ (after the painting by Titian, at Florence); — Venus terrestris; sard; signed: ΠΙΧΛΕΡ; — Venus

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victrix; sard; signed: ΠΙΧΛΕΡ (after the marble group in the Villa Borghese); — Lucius Verus; cornelian (after the statue in the Villa Borghese; in commission for Sir William Hamilton); — Victory; — Victoria navalis; sard (in commission for General Schuwalow); — Bust of Virgil, &c.

Beside these, Giovanni Pichler executed a number of Portrait-cameos and intaglios, some of which cannot now be identified. A series of plaster casts of these exists in the Vienna Imperial Cabinet.

Raspe, *Tassie Gems*, further describes some productions of Antonio and Giovanni Pichler, which are not mentioned in Dr Rollett's work. Amongst these are: Sphinx seated with a butterfly on the axle-tree in the circle of a serpent; — Atys; cameo signed: ΠΙΧΛΕΡ; — The Ephesian Diana within a temple; — Cupid riding on sea-lion; — Venus reproaching Cupid; — Amphitheatre with spectators; — Apotheosis of Titus; — Prometheus, gnawed by the vulture; — Copy of the famous 'Portland' Vase; — Hercules strangling the lion (one of Giovanni's earlier works, executed when he was only fourteen years old); — Hercules taming the bull (executed at the age of seventeen); — Achilles dragging the body of Hector out of the walls of Troy (repeated at least a dozen times); — Cameo, from a statue by Guglielmo della Porta, of the monument of Pope Paul III., in St. Peter's Church at Rome.

"This artist", says King "must be declared the greatest proficient of his age, unless indeed Rega be equalled with him, in the art of engraving in intaglio... His works were often sold by the dealers as antiques of the first order. To prevent this fraud he ever afterwards signed his works with his name in full, in delicate Greek capitals, ΠΙΧΛΕΡ".

On his early death, the art world of Rome joined with his family in mourning over "Il celebre Giovanni Pikler" and "Artifice di sempre gloriosa memoria". His biographer writes: "Sprechen wir nun von Giovanni Pichler's Styl, so lässt sich dieser mit den zwei Worten: einfach und grossartig ausdrücken; denn diese beiden Eigenschaften findet man mehr oder weniger in jedem seiner Werke: und dies ist nicht wenig, wenn man weiss, dass in diesen Eigenschaften hauptsächlich das Schöne und Wunderbare in den Arbeiten dieser Art der Kunst beruht, und wegen welcher die ausgezeichneten antiken und modernen Werke der Gemmoglyptik so sehr geschätzt werden. Betrachtet man die Sache genauer, so unterscheiden sich die Arbeiten Giovanni Pichler's durch etwas ganz Eigenes, durch eine nur ihm zukömmliche Art, in welcher er z. B. Kopfhaare in Masse reizend darstellt und mit ein paar freien Strichen deren Feinheit andeutet, in welcher er dem leicht geschlossenen Munde eine edle Grazie, den Augen eine wunderschöne

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Form zu geben weiss. Dazu kommt eine höchst correcte Zeichnung, eine Kraft und Energie des Schnittes, ein mit Gefühl und Tüchtigkeit ausgeführtes Basrelief, im classischen, harmonisch-hohen Geist der Alten" (Rollett, *op. cit.*, p. 21).

The same writer continues (p. 22) : " Wenn man die Werke Giovanni Pichler's im Ganzen betrachtet, mit ihrer Wahrheit, mit ihrem charakteristischen Ausdruck, mit ihrer Bewegung, so mangeln fast die Worte, so viele höchste Schönheit und einfache Grazie zu beschreiben, und die Bezeichnung für die Bewunderung der Technik zu finden, die in ihrer Reinheit und Schärfe so glänzend war, dass er sich auch dadurch vor allen neueren Künstlern auszeichnete, und ihm keiner an die Seite gestellt werden konnte. Breit in der Anlage, entwickelt er die Formen vollkommen plastisch, mit völliger Belebung. Zugleich gab er seinen Steinen eine denen der antiken Künstler nicht nachstehende Politur. Aus seinen stets mit harmonischer Empfindung gezeichneten Werken wird ersichtlich, dass er sich tief in den Geist seiner antiken Vorbilder einstudirte, daher ihn auch alle Kunstfreunde und Kenner ungemein hochschätzten, die durch Winckelmann auf den Werth und die Würde der antiken Gemmoglyptik aufmerksam gemacht worden waren."

There are various portraits of John Pichler; one by Mastrellini was reproduced in the enamel paste of the Tassies.

Between 1776 and 1791, Pichler cut, after his own drawings, the Stanzas of Raphael, but was unable to finish the work.

BIBLIOGRAPHY. — Rossi, *Giovanni Pichler*, 1792. — Rollett, *Die drei Meister der Gemmo-glyptik, Antonio, Giovanni u. Luigi Pichler*, Wien, 1874. — Babelon, *La Gravure en pierres fines*, 1894. — Mariette, *Traité*, &c. — Bolzenthal, *op. cit.* — J. M. Gray, *James and William Tassie*, 1884. — Murr, *Journal*, VIII, 5. — *Catalogo d'impronti cavati da gemme incise dal Cavaliere Giovanni Pichler, incisore di Sua Maesta Cæsarea Giuseppe II.*, 1790.

PICHLER, GIUSEPPE (*Ital.*). Also known as *Johann Joseph Pichler*. One of Antonio's elder sons, born at Rome in 1760, and also a Gem-engraver. He produced chiefly copies of antique gems but executed too a number of portraits from nature. One of his best works is the head of a Youth, which is natural and very tasteful. Of almost equal merit is a Female head wearing diadem.

By him are the following intaglios : Achilles seated on a rock; — Bacchante and Maenad, dancing; — Youthful Bacchus, held by two kneeling Nymphs; — Head of Ceres; signed : ΠΙΧΛΕΡ; — Ceres in chariot drawn by serpents; signed, Ι. ΠΙΧΛΕΡ; — Diana and Cupid; signed : ΠΙ. ΕΠ.; — Helmeted head of Hannibal, facing; — Hercules, leaning on spear, and at rest; beside, quiver against tree; — Hope and Fidelity; — Head of Io (2 var; one signed : ΠΙΧ.); — Juno and Minerva, in biga; — Head of a Greek

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philosopher; — Head of Marcus Aurelius; cornelian (in the Pulszky collection); — Head of Medusa, almost facing; signed : ΠΙΧΛΕΡ; — Perseus standing beside Pegasus; — Satyr seated, asleep; — Venus victrix; signed : ΠΙΧ; — Female bust, facing; — Head of Livia, as Ceres; amethyst (Vienna Museum); — Bacchus and Cupid (Berlin Museum); — The three Graces; brown sard; after Canova (Berlin Museum); — Head of a Lion; rock-crystal (Berlin Museum); — Head of Sirius; topaz (a copy of the famous gem by Gnaios. This topaz, which is inscribed ΣΚΥΛΛΟΣ was sold by Giuseppe Pichler to a dealer at Rome for the sum of 100 Ducats. It is now in the Hermitage Museum, St. Petersburg); — Numerous heads of animals, particularly dogs and lions, &c.; — Head of Alexander I. of Russia; cameo in cornelian-onyx; signed : Ι. Π. (now in the Vienna Museum); — Cameo with the three portraits of Alexander I. of Russia, Alexander the Great, and Julius Caesar, superposed; signed : ΠΙΧΛΕΡ; — Another, similar; signed : ΠΙΧΛΕΡ Φ; — Copies of antique gems, at for instance, of the famous Etruscan gems representing the Heroes of Troja, &c.

This artist died after 1820.

BIBLIOGRAPHY. — *As above.*

PICHLER, JAKOB. *Vide* **GIACOMO PICHLER** *supra.*

PICHLER, JOHANN. *Vide* **GIOVANNI PICHLER** *supra.*

PICHLER, JOHANN (*Austr.*). Pupil of the School of Engraving at the Vienna Mint, 1740, 1750 (*Katalog der Münz- und Medaillen-Stempel Sammlung des K. K. Hauptmünzamtes in Wien*, 1904).

PICHLER, JOSEPH ANTON. *Vide* **ANTONIO PICHLER** *supra.*

PICHLER, JOHANN JOSEPH. *Vide* **GIUSEPPE PICHLER** *supra.*

PICHLER, LUIGI (*Ital.*). Also *Ludwig P.* Second of the six sons of Antonio Pichler by his second wife; born at Rome, 31. January 1773, died there, 13. March 1854. He distinguished himself chiefly as a Gem-engraver, although he turned his attention also to painting, coin- and medal, and line-engraving.

He had the misfortune to lose his father at the age of six, but displaying already whilst quite young a fondness for drawing, his brother Giovanni undertook to instruct him. Between 1782 and 1786 the youth studied painting under Domenico de' Angelis, then he entered Giovanni's workshop where he was taught to model in wax and to engrave precious stones. In 1790 his brother died, and Luigi was called upon to take up his succession. After a severe illness, he visited Austria, and was unable to return to Rome until after the Treaty of Campo Formio (17. Oct. 1797). During his residence in Vienna, he executed amongst others a Portrait-cameo of Countess

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Schönborn, a very graceful Venus for Count Lamberg, and a Cupid embracing Psyche. On his return to Rome, he worked at first for a dealer who sold many of his productions as antiques, as for instance a Victory in quadriga, which was purchased by the Vienna Museum. In 1800 he married a Roman lady, Anna Belli, by whom he had several children.

The artist's success was so great, that his work even attracted the notice of foreign courts. The Empress Josephine commissioned from him a gem representing an "Offering to the god Terminus", intended for presentation to Napoleon. Counts Lodron, and Zinzendorf, Cav. Malia, wealthy English and Russian collectors, all patronized him. In 1808, he was presented at Vienna to the Emperor Francis I., under the auspices of Count Zinzendorf, and the foreign minister Count Stadion. He became honorary member of the Viennese Academy of Fine Arts, 12. February 1808. Later, Pope Pius VII., whose portrait Pichler had cut, made him a member of the Academy of San Luca.

In 1818, Count Metternich invited the artist, on the Emperor's recommendation, to Vienna, as Professor of engraving at the Austrian Academy. One of his most important works during that period was the reproduction in glass and paste of all the antique gems of the Imperial collection, as a present from Francis I. to the Pope. Some writers have ascribed this series erroneously to Luigi's brother, Giuseppe (*q. v.*).



Pisan Francescone, 1831, by Luigi Pichler.

In 1821, Pichler had the honour of making the portrait of Francis I., and was entrusted with the mission to deliver to the Pope the Emperor's present of his fine series of pastes, which are still one of the treasures of the Vatican Library. In return Pope Pius VII. presented the artist with a valuable snuff box containing one hundred new Roman doppie.

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Ten years later Luigi Pichler was elected a member of the Academy of Fine Arts of Florence; he received the same distinction from the Academy of Milan in 1839, and from the Academy of Venice in 1844, while he was created a Knight of the Order of Gregory the Great by Gregory XVI. in 1839 and of the Order of St. Silvester in 1842.

In 1850 the artist resigned his official post at Vienna to return to Rome, where after fours years' rest and quiet life he ended his days, 13. March 1854, in his eighty-second year.

At Vienna, Luigi Pichler cut many coin-dies for the Austrian and Tuscan governments. His signature, **PICHLER** occurs on Francesconi of Leopold II., Grand Duke of Tuscany (one of 1831 *illustrated*) and **L. P.** on Fiorini, 2½ Paoli, &c. of the same reign.

The medallists Johann Daniel Böhm, and Carl Radnitzky were among his pupils.

The Master also engraved a number of Portrait-medals, amongst which I have noticed: Charles, Prince Schwarzenberg, Austrian fieldmarshal, † 1820 (signed: **L. PICHLER**); — Merkel, Memorial medal, 1820; — Prince Metternich, Chancellor of State, 1835 (℟. LIB. ARTIVM QVINQVE PER LVSTRA CVRATORI ET DECORI ACADEM. GRATA VINDOBON. MDCCCXXXV).



Portrait of Canova, by Luigi Pichler,
(from the gem in the Paris Cabinet des Médailles).

Pichler excelled in gem-engraving, and especially in the cutting of Portraits, for which he was celebrated. Among these the best are: Alexander I., Czar of Russia; — Grand Duke Alexander of Russia; — Cardinal Bernis; — Canova (*illustrated*); — Sir Eyre Coote; — William Constable; — Charles III., King of Spain; — Caroline Augusta, Empress of Austria; — Lady Duncannon; — Eckhel; — Elizabeth, Czarina of Russia; — Ferdinand, Emperor of Austria; — Francis I., Emperor of Austria; — Pope Gregory XVI.; — Admiral Greaves; — James Hamilton, Lord Clanbrasil; —

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Isabella, second consort of Francis I. of Austria; — Princess Liechtenstein; — Count Lechi, of Milan; — Sir John Lindsay; — Louis I., King of Bavaria; — Maria Anna, Empress of Austria; — Marie Louise, Archduchess of Austria; — Maximilian I., King of Bavaria; — Metastasio; — Prince Metternich; — Princess Metternich (*née* Leykam); — R. Morgen; — Maria Theresa; — Mr. Macdowal; — Napoleon I. (sev. var.); — Nicholas I., Czar of Russia; — Marquis Orcassitas; — Capt. Pelham; — Pellerin, numismatist; — Giovanni Pichler; — Pius VII. (sev. var.); — Duke of Reichstadt; — Schiller: — Domenico Sestini, numismatist; — Sophie, Archduchess of Austria; — Princess Stolberg, consort of the English Pretender, Charles Edward; — Count Tatischtschew, Russian ambassador at Vienna; — Thorwaldsen; — Quirino Visconti; — Winckelmann, archaeologist; — Sir John Rous; — Charles Albert, King of Sardinia; — Isabella, Queen of the Two-Sicilies, and many other distinguished Russian, German, English and Italian personages, including his brother Giovanni (*illustrated*).



Portrait of Giov. Pichler.

The artist's gems are usually signed : Λ· ΠΙΧΛΕΡ ; — Λ· Π· ; — Λ· ΠΙΧ· ; — ΠΙΧΛΕΡ, etc.

He is said to have been the first to discover the process by which the Ancients gave the polish and brilliancy to the incised part of their gems.

Dr Rollett gives the following list of Luigi Pichler's productions:

CAMEOS. Alexander the Great, dying; onyx; — Head of Antinous; — Head of Arethusa; — Head of Ceres; — Head of Cicero; signed : Λ· Π. ; — Cupid, standing, caressing a butterfly; — Cupid in fetters; — Head of Diogenes; onyx; — Eurydice; onyx; — Facing head of Jupiter; — Head of Justice; — Head of a Child; onyx; signed : Λ· Π. ; — Head of Medusa; onyx; — Satyr wrestling with a ram; — Head of Countess Schönborn, etc.

INTAGLIOS. Helmeted head of Achilles; signed : Λ· ΠΙΧΛΕΡ ; — Another, after Canova; signed : ΠΙΧΛΕΡ; — Achilles, wounded; signed : ΠΙΧΛΕΡ ; — Aeneas carrying Anchises (2 var.);

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— Bust of Aesculapius; — Head of Ajax; amethyst; — Head of Alexander the Great; sard; — Alexander I. of Russia; sard; — Alexander, Grand Duke of Russia; sard; — Amicitia, in the attitude of grief (after Canova); cornelian, signed : Λ. ΠΙΧΛΕΡ; — Bust of Antinous (2 var.; both signed : Λ. ΠΙΧΛΕΡ); — Head of Apollo (2 var. in sard); — Egyptian Apollo; signed : Λ. ΠΙΧΛΕΡ; — Apollo and Daphne; signed : ΠΙΧΛΕΡ; — Apollo driving the Sun's chariot around the zodiac (after Raphael); signed : Λ. ΠΙΧΛΕΡ; — Head of Arethusa, to r.; signed : Λ. ΠΙΧΛΕΡ; — Smaller head of Arethusa, wearing pearl necklace; signed : ΠΙΧΛΕΡ; — Head of Ariadne; sard; signed : ΑVΛΟV (a copy); — Head of Ariadne; cornelian; — Bust of Ariosto; sard; — Artemisia, seated, holding urn (after Giovanni Pichler); topaz; signed : ΠΙΧΛΕΡ; — Head of Augustus; cornelian; — Augustus, as Jupiter, with eagle at his feet; — Aurora, with Genius holding torch, flying in the air and throwing flowers down (after Thorwaldsen); cornelian; signed : Λ. ΠΙΧΛΕΡ; — Aurora, in quadriga; — Head of Bacchante; oriental onyx; signed : Λ. Π.; — Bacchante; topaz; — Bacchante, dancing; signed : Λ: ΠΙΧΛΕΡ; — Head of Bacchus, facing; topaz; signed : ΕΛΛΗΝΟV; — Bacchus and Cupid (after Thorwaldsen); sard; — Bellerophon riding on Pegasus; sard; signed : Λ. ΠΙΧΛΕΡ; — Head of Boccaccio; sard; — Bulgaria (a copy of Giov. Pichler's gem); — Bust of Canova; sard; signed : Λ. ΠΙΧΛΕΡ (*illustrated*); — Charles Albert, King of Sardinia; topaz; — Castor (after Thorwaldsen); cornelian; — Centaur and Cupid; cornelian; — Head of Ceres (3 var., signed : Λ. ΠΙΧ., Λ. ΠΙΧΛΕΡ); — Child's head; cornelian; signed; Λ. Π.; — Another; cornelian; signed : L. PICHLER; — Head of Christ, three-quarter face; sard; signed : Λ. Π.; — Bust of Christ; onyx (Collection of M^me^ de Sales, at Vienna); — Head of Cicero; cornelian; signed : ΥΛΛΟΥ; — Cleopatra; sard; — Clio; signed : Π; — Clio, seated, to l., reading; signed : Λ. ΠΙΧ; — Cupid, riding on sea-bull; — Cupid bending his bow; signed : Λ. Π.; — Cupid shooting an arrow; cornelian; — Cupid playing with a lion; cornelian; — Bust of Cupid; sard; — Cupid, leaning against a pillar, and reading; — Cupid whipping a butterfly; — Cupid chained to a pillar; sard; signed : Λ. Π.; — Cupid and Psyche (after Thorwaldsen); sard : signed : Λ. ΠΙΧΛΕΡ; — Cupid and Psyche embracing; cornelian; — Cupid and Psyche; sard; signed : Λ. ΠΙΧΛΕΡ; — Cupid and the goddess of Night, signed : Λ. ΠΙΧΛΕΡ; — Bust of Dante; sard; — Diana, shooting an arrow; signed : ΠΙΧΛΕΡ; — Diomedes with the Palladium (2 var.; one signed : Λ. ΠΙΧΛΕΡ); — Head of Discobolus; cornelian (signed : Λ. ΠΙΧΛΕΡ); — Bust of Eckhel, archaeologist and numismatist; cornelian (signed : Λ. ΠΙΧΛΕΡ); — Czarina Elizabeth of Russia, consort of Alexander I.; — Euterpe,

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signed : Λ· ΠΙΧΛΕΡ ; — Bust of Faun (signed : Λ· Π.) ; — Faun ; sard ; — Faun and Nymph, dancing ; sard ; — Faun riding on a goat, accompanied by dancer ; — Felicitas (after Canova) ; signed : Λ· ΠΙΧΛΕΡ ; — Ferdinand I., Emperor of Austria ; cornelian ; — Head of Flora, sard ; — Fortune, standing ; sard ; — Galatea, standing on a shell drawn by two dolphins ; sard ; signed : Λ· ΠΙΧΛΕΡ (2 var. ; both after a painting by Giulio Romano in the Doria Gallery ; — Bust of Galileo ; sard ; — Ganymedes carried



Hector's leave-taking of Andromache.

by eagle ; sard ; — Genius of Hercules ; — Gladiator, in fighting attitude ; sard ; — Dying Gladiator (signed : Λ· ΠΙΧΛΕΡ) ; — The Three Graces (after Canova), with the inscription : ΛΓΛΑΙΑ ΕΥΦΡΩΣΙΝΕ, ΤΑΛΙΑ ; — The Three Graces (after Thorwaldsen) ; cornelian ; signed : Λ· ΠΙΧΛΕΡ ; — The Three Graces (another design) ; signed : ΠΙΧΛΕΡ ; — Bust of Pope Gregory XVI. ; sard ; — Head of Hebe (after Canova) ; topaz ; signed : ΠΙΧΛΕΡ ; — Hector's leave-taking of Andromache ; sard ; signed : Λ. ΠΙΧΛΕΡ (*illustrated*) ; — Youthful bust of Hercules ; sard ; signed : Λ· ΠΙΧΛΕΡ (2 var.) ; — Another, in onyx ; — Hercules, standing, resting on club (after a statue in the Naples Museum) ; cornelian ; — Youthful Hercules, holding club and apple ; signed : Λ. ΠΙΧΛΕΡ (2 var. ; one in sard) ; — The Choice of Hercules ; signed : Λ· ΠΙΧΛΕΡ ; — Hercules strangling the Nemean lion ; sard ; signed : Λ· ΠΙΧΛΕΡ ; — Another, in onyx ; — Hercules taming the bull ; signed : Λ· ΠΙΧΛΕΡ ; — Hercules seizing the hind of Diana ; sard ; — Hercules destroying the Stymphalian birds ; — Head of Homer ; — Head of Innocency ; sard ; — Iris floating in the air ; chalcedony ; signed : Λ· ΠΙΧΛΕΡ (2 var.) ; — Isabella, second Queen of Francis I., King of the Two Sicilies ; signed : Λ· ΠΙΧΛΕΡ ; — Head of St. John (after Canova) ; chalcedony ; — Head of Juno (2 var. ; both signed : Λ· ΠΙΧΛΕΡ) ; — Jupiter Dodonaeus ; onyx ; signed : Λ· ΠΙΧΛΕΡ ; — Jupiter, Mercury and Mars in the Zodiac ; signed : Λ· ΠΙΧΛΕΡ ; — Kapaneus thunderstruck by Jupiter ; — Caroline Augusta, Empress of Austria ; — Laocoon and his sons (after the Vatican group) ; sard ; signed : Λ. ΠΙΧΛΕΡ ;

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— Laocoon's son, Head; sard; signed : Λ· Π.; — Leda and the swan (2 var.); sard; signed : Λ· ΠΙΧΛΕΡ; — Livia, as Ceres, Bust after an antique; onyx; — Lion attacking a bull; cornelian; — Princess Liechtenstein; sard; — Head of Lucius Verus; — Louis I., King of Bavaria; signed : Λ. ΠΙΧΛΕΡ; — Macchiavelli; cornelian; — St. Mary; sard; — Maria Anna, Empress of Austria; cornelian; — Marie Louise, Archduchess of Austria; — Maximilian I., King of Bavaria; cornelian; signed : Λ. ΠΙΧΛΕΡ; — Facing head of Medusa; cornelian; — Bust of Medusa (2 var.; one in sard, signed : Λ. ΠΙΧΛΕΡ); — Another, to r., with closed eyes; cornelian; signed : Λ· Π.; — Mercury; sard; — Mercury (after Giovanni da Bologna); signed : Λ. ΠΙΧΛΕΡ; — Messalina; — Metastasio; — Prince Metternich; — Michel Angelo; — R. Morgen (after Thorwaldsen's bas-relief; sard; signed : Λ· ΠΙΧΛΕR; — Muse, seated; amethyst; — Muse, leaning against column, holding lyre; cornelian; — Muse, writing on column surmounted with bust; signed : Λ. ΠΙΧΛΕΡ; — The goddess of Night (after Thorwaldsen's bas-relief); sard; signed : Λ· ΠΙΧΛΕΡ; — Bust of Napoleon I. (after Canova); sard; signed : Λ· ΠΙΧΛΕΡ; — Napoleon I. as Imperator, nude, holding figure of Victory (after Canova); signed : Λ. ΠΙΧΛΕΡ; — Nemesis; — Neptune and Amphitrite; sard; — Nicholas I., Czar of Russia; — Head of Nymph (after Canova); signed : Λ. ΠΙΧΛΕΡ; — Oedipus led by his daughters Antigone and Ismene out of Thebes (after Antonio Pichler); amethyst; signed : Λ· ΠΙΧΛΕΡ; — Head of Omphale; cornelian; — Othriades, a Spartan warrior, writing on shield; cornelian; — Head of Palamedes (after Canova); amethyst; signed : Λ. ΠΙΧΛΕΡ; — Head of Paris (after Canova); sard; signed : Λ· ΠΙΧΛΕΡ; — Head of Paris (2 var.; both signed : Λ· Π.); — Pastor fido (after Thorwaldsen); topaz; signed : Λ. ΠΙΧΛΕΡ (M^me^ de Sales Coll^n^); — Bust of Pellerin, numismatist; cornelian; signed : Λ· ΠΙΧ· ΕΠ.; — Head of Perseus (after Canova); cornelian; signed : Λ. ΠΙΧΛΕΡ; — Perseus riding on Pegasus; signed : Λ· ΠΙΧΛΕΡ; — Peter I. of Russia, with his parents; sard; signed : Λ· ΠΙΧΛΕΡ; — Bust of Petrarca; — Phaëthon upsetting the chariot of the Sun; sard; signed : ΠΑΜΦΙΛΟΣ; — Giovanni Pichler; brown cornelian, inscribed : GIOV. PICHLER, and signed : L. PICHLER FECE (Vienna Museum); — Bust of Pope Pius VII.; cornelian; signed : L. P.; — Pius VII. wearing mitre (in commission for the Empress Josephine); — Head of Nicolas Poussin; sard; — Offering to Priapus; sard; — Head of Psyche; signed : ΠΙΧΛΕΡ (2 var.); — Bust of Psyche, winged; sard; signed : Λ. ΠΙΧΛΕΡ (after the antique); — Psyche holding pitcher while Cupid is playing the double flute (after Giovanni Pichler); onyx; — Quadriga (after the antique gem by Aulos); — Duke of Reichstadt; chalcedony; —

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Head of Sappho, to r. (signed : Λ. Π.); — Bust of Sappho; cornelian (2 var.); — Mask of Satyr; signed : CKYΛ; — Head of Schiller; sard; signed : L. P. F. (Vienna Museum); — Head of Semiramis; sard; — Domenico Sestini, numismatist, inscribed : ΤΙΜΩΝΙΟΣ ΣΕΣΤΙΝΙΩΙ; beneath : ΠΙΧΛΕΡ ΕΠ.; cornelian (Vienna Museum); — Head of Socrates; signed : Λ. Π.; — Bust of Archduchess Sophia of Austria; sard; — Hope, holding anchor (signed : ΠΙΧΛΕΡ); — Bull; signed : Λ. ΠΙΧΛΕΡ; — Dancing girl; sard: — Dancing girl (after Canova); cornelian; signed : Λ. ΠΙΧΛΕΡ; — Dancing girl, playing cymbals; — Bust of Torquato Tasso; sard; — Offering to the god Terminus (in commission from the Empress Josephine); — Terpsichore, seated to r., holding lyre; signed : Λ. ΠΙΧΛΕΡ; — Terpsichore (after Thorwaldsen); sard; — Terpsichore, leaning against column, playing the lyre; signed : ΗΕΙΟΥ; — Small figure of Theseus, holding club; — Theseus slaying the Centaur (after Canova); sard; signed : Λ. ΠΙΧΛΕΡ; — Bust of Thorwaldsen; chalcedony; signed : Λ. Π.; — The Vestal Virgin Tuccia; signed : Λ. ΠΙΧΛΕΡ; — Bust of Ulysses; — Venus; cornelian; — Venus, slightly draped; cornelian; — Venus (after Canova); signed : Λ. ΠΙΧΛΕΡ; Venus Anadyomene, holding two dolphins; sard; — Venus Anadyomene; at her feet, two dolphins; cornelian; — Venus Anadyomene, with flowing garment and arms raised above head; sard; signed : ΠΙΧΛΕΡ; — Venus, bathing (2 var.: one signed : Λ. ΠΙΧ.); — Venus callipiga, seen from behind; signed : ΠΙΧΛΕΡ; — Venus Marina; signed : Λ. ΠΙΧΛΕΡ; — Venus reclining on couch (after Titian); — Venus and Cupid; topaz; — Venus playing with Cupid; signed : Λ ΠΙΧΛΕΡ; — Venus (Innocency) holding a bird (after Giovanni Pichler); signed : ΠΙΧΛΕΡ; — Vestal Virgin (2 var.; one in sard, and the other in cornelian); — Victory driving quadriga; sard; — Another variety; signed : Λ. ΠΙΧΛΕΡ; — Bust of Quirino Visconti, archaeologist; sard; signed : L. PICHLER; — Vulcan, with Venus, Cupid and Mars (after Thorwaldsen); sard; signed : Λ. ΠΙΧΛΕΡ; — Arms of the family Sala von Sales; — Head of Winckelmann, cornelian; signed : Λ. ΠΙΧΛΕΡ; — Biga, drawn by two griffins, and driven by Cupid; sard; signed : Λ. ΠΙΧΛΕΡ, etc., and many other undescribed and unattributed Portraits etc.

I have lately seen an intaglio in pale sapphire, with helmeted head of Pallas, signed : Λ. ΠΙΧΛΕΡ, a beautiful piece of work.

Luigi Pichler is the author of a didactic work on the process of gem-engraving.

In a letter, dated 3. February 1819, mentioned by Dr Rollett, the artist signs himself : *Luigi Pichler,*

Professore di Medaglie ed Incisioni in Pietre nel I. e. R. Università delle Belle Arti.

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"Der Charakter der Werke Luigi Pichler's", says the artist's biographer, " war im ganzen nicht unähnlich dem der Werke seines berühmten Bruders Giovanni. Man bewundert daher in denselben den bedeutenden Ausdruck und dessen Wahrheit, die sehr correcte Zeichnung, eine genaue und richtige Kentniss der Theile des Körpers, eine treffliche Kunst der Gewandung, das Geschick, die Figuren zu beleben, die Haare darzustellen, sowie die Züge des Gesichtes und die Bewegungen, dergestalt, dass man nicht leicht das Auge wegwenden kann von einer seiner Arbeiten. Alles ist so zweckmässig durchgeführt, so schön und vollendet bis in die kleinsten Theile. — Einige fanden in den Werken Luigi's eine grössere Grazie und Feinheit, als in denen Giovanni's, welche letztere alle im classischen Styl der Antike gearbeitet und, von diesem nicht im Geringsten abweichend, durchgeführt sind. Die unbefangene Wahrheit ist aber, dass Luigi Pichler meist ganz in modernem Geist arbeitend und manchmal sogar etwas Conventionelles, in einzelnen Productionen nahe zu an Steifheit und Gezwungenheit Streifendes weisend — seinen berühmten Stiefbruder Giovanni in der einfach edlen, idealen Grösse nicht erreichte, wenn er auch einzelne Werke lieferte, die denen Giovanni's in jeder Beziehung sehr nahe kommen, so dass Luigi Pichler jedenfalls zu den besten Glyptikern der neuen Zeit gehört, ja, wohl sogar der letzte bedeutende Gemmenschneider zu nennen ist" (p. 58).

BIBLIOGRAPHY. — Dr Hermann Rollett, *Die drei Meister der Gemmoglyptik, Antonio, Giovanni und Luigi Pichler*, Wien, 1874. — Abate Pietro Mugna, *List of original works by Luigi Pichler*. — Nagler, *op. cit.* — Bolzenthal, *op. cit.* — Domanig, *Die Deutsche Medaille*, 1907.

PICHLER, MATHES (*Austr.*). Mint-engraver at Vienna, from 1635 to 1649, under Ferdinand III. He cut dies for Thalers and subsidiary coinage struck at Vienna during that period. He is the author of undated Salvatorthalers of Vienna (*Mitth. des Klubs der Münz- und Medaillenfreunde in Wien*, 1896, n° 79; Pl. 1, 9. — Domanig, *Die Deutsche Medaille*, n° 541).

PICKEL, KILIAN (*Germ.*). Mint-engraver at Breslau, *circ.* 1560. In 1563 he contracted to work the Mint of Jägerndorf.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PICQUE, DURANT DE (*French*). Engraver of jetons, at Tours, by whom are Méreaux of the Chapter of St. Martin de Tours, 1593.

PICOT, JACQUES or **JEAN**. *Vide* **GIOVANNI PICOZ** *infra*.

PICOZ, GIOVANNI (*Ital.*) of Avigliano; Mint-master at Nyon, 1420-1426, under Duke Amedeo VIII. of Savoy.

PIDGEON, G. F. (*Brit.*). Sculptor and Medallist, of the early part of the nineteenth century, who worked for some years at the Soho

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Gold Medal awarded to British Officers for the Battle of Maida, 1806.

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Mint, under Matthew Boulton. No particulars of his life appear to be known.

By him are the following medals : Ackermann's Honorary Medal, 1795 (?); — Battle of Alexandria, and Death of Sir Ralph Abercrombie, 1801 (London Gaelic Society); signed : **GPF** on obv., and **PIDGEON F.** on Rv.; — Matthew Boulton, Memorial medal (illustrated in Vol. I, first edit., p. 118); — Unfinished Proof of same (in the W. Moore Coll[n]); — John Colet, Founder of



Reduction of the Island of Cayenne, 1809.

St. Paul's School, 1512; Tercentenary Festival (2 var.); signed : **PIDGEON F.**; — Richard Fox, Founder of Corpus Christi College, 1516; Tercentenary Festival (signed : **PIDGEON SCULP.**); — George III., Battle of Maida, 1806 (*illustrated*); — Don John of Portugal, Prince Regent, Reduction of the Island of Cayenne, 1809 (*illustrated*), etc.

Bibliography. — Hawkins, Franks and Grueber, *op. cit.* — Fernandez, *Memoria das Medalhas e Condecorações portuguesas.* — A. Rosa, *Monetario Americano.* — H. A. Grueber, *English Personal Medals.* — Bramsen, *op. cit.* — *Various Sale Catalogues.*

PIEDADA, FRANÇOIS DE (*Port.*). Modeller and Sculptor of the early part of the eighteenth century. By him are various Portrait-medallions.

Bibliography. — Raczynski, *Dictionnaire historico-artistique du Portugal.*

PIELER (*Germ.*). Mint-engraver and Medallist at Dresden, *circ.* 1650-1680. Christian Wermuth appears to have been one of his pupils.

Bibliography. — Ammon, *op. cit.* — Schlickeysen-Pallmann, *op. cit.* — Fischer, *Die Münzen des Hauses Schwarzburg*, 1904, p. 139.

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PIER MARIA DA PESCIA. *Vide* **PESCIA** *supra*.

PIER PAOLO. *Vide* **GALEOTTO** (Vol. II, p. 190).

PIÉRART, JEAN (*French*). Contemporary Sculptor, born at Avesnes (Nord); pupil of Jules Printemps. At the Salon of 1902 he exhibited a Portrait-medallion of M^lle^ A. de C***.

PIERI, G. F. (*Ital.*). A Florentine Sculptor and Medallist of the first half of the eighteenth century, mentioned by Bolzenthal and Nagler. He is the author of Portrait-medals of Giovanni Niccolo Barinti, Antonio Francesco Marmi, and other distinguished personages. According to Nagler he flourished at Florence between 1710 and 1720.

PIERINI, CARLO (*Ital.*). Sculptor and Medallist of the early part of the nineteenth century. By him is a Portrait-medalet, signed **C. P.**, of Elizabeth, Duchess of Devonshire (1816?); R/. Dog's head and stag's head couped (Weber, *op. cit.*, 62).

PIERON, HUMBERT (*Belg.*). Also *Pierron*. Mint-engraver at Amiens and St. Quentin, 1432-1440.

PIERON, LAMBERT (*Belg.*). Mint-warden at St. Quentin, 1437.

PIERONI, ADOLFO (*Ital.*). Sculptor and Medallist of Florence, who flourished during the second half of the nineteenth century. He was born at Lucca in 1832, and died at Florence, 23. April 1875. Amongst his best known medallic productions, usually signed **A. PIERONI DA LUCCA F.**, I have noted: Portrait-medal of D. Promis, keeper of the Turin Medal Cabinet, 1874 (illustrated in *Blätter für Münzfreunde*, 1875, Pl. 43); — Inauguration of the Eastern Ligurian Railway Line, 1871 (**PIERONI F.**); — St. Sebastian medal (for the Capi di Guardia della Misericordia of Florence); — Ariosto; — Petrarca; — Raffaello Abro; — Carlo Bombrini, 1874; — Alfredo Cappellini; — Domenico Chiodo, 1869; — Cavour; — Massimo d'Azeglio; — Emilio F. Bruno; — Augusto Riboty, 1866; — Dante; — Ciborio; — Macchiavelli; — D^r^ G. B. Morgnagni, Padua, 1899; — D^r^ F. Puccinotti, Siena, 1862; — D^r^ Francesco Rizzoli, Bologna, 1865 (2 var.); — D^r^ M. Bufalini, Cesena, 1863, etc.

He executed a series of over forty Portrait-medals, and distinguished himself also as a Line-engraver.

Pieroni was a pupil of P. Casale and Onestini. He worked as an Engraver at Paris and London, before settling at Florence.

PIERRE I (*French*). Goldsmith, and Mint-engraver at Paris, 1374-1375.

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PIERRE II (*French*). Goldsmith, and Mint-engraver at Paris, *circ.* 1402.

PIERRE, FRANÇOIS DE LA (*French*). Mint-master at Angers, 1659 to 1. April 1660.

PIERRE, LÉONARD (*French*). A Florentine, who filled the post of Mint-master at Cambrai, 1376-1377, under Robert of Geneva.

PIERRO (*Swiss*). ' Master Pierro ' was Master of the Mint at Freiburg, in 1456.

PIERRON, HUMBERT. *Vide* **PIERON** *supra*.

PIERROT DE CLEUSNÉ, CHARLES MARIE (*French*). Mint-engraver at Rennes, *circ.* 1733.

PIERROT DE LA MAISONNEUVE, JEAN FRANÇOIS (*French*). Mint-engraver at Rennes, *circ.* 1719.

PIERROT, JEAN (*French*). Mint-engraver at Rennes, *circ.* 1720.

PIETERS, JEHAN (*Belg.*). Mint-master at Bruges, 5. June 1676 to 15. March 1682.

PIETRO DA MILANO. *Vide* **MILANO, PIETRO DA**, *supra*, p. 71.

PIETRO DI NERI DE' RAZANTI (*Ital.*). Florentine Gem-engraver of the latter end of the fifteenth century.

PIETRO TEDESCO (*Ital.*). Chief-engraver at the Mint of Bologna, under Pope Clement X., *circ.* 1673-1675.

PIETRO DA FANO (*Vide* Vol. II, p. 72). Herr von Fabriczy points out that this artist's medal of the marquis Lodovico Gonzaga (*illustrated*) "shows strong traces of the spirit of Pisanello, not only in the lifelike and grandly conceived portrait, but still more in the vigorous, simple composition of the reverse, although its meaning is not so clear as that of Pisano's allegories. Are we intended to find in the legend NOLI ME TANGERE an allusion to Lodovico's confidence against any attack of the god of Love and at the same time a promise of fidelity to his wife, Barbara of Brandenburg. The Cupid on the Reverse, and the title of lieutenant of the Duke of Milan in the legend on the obv., fix the date of the medal between 1453 and 1457. This agrees with the date of the other known medals of our artist, those of the Doge Pasquale Malipieri (1457-62) and his wife, which show the same characteristic excellence and

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power of expression as those of the Gonzaga. These unique specimens of the Turin and Berlin collections show at the same time



Lodovico Gonzaga, by Pietro da Fano.

that Pietro afterwards transferred his residence to Venice, where, however, every trace of him is lost" (*Eng. edit.*, p. 46-7).

PIGNER, LUDWIG (*Germ.*). Mint-contractor at Cugnon (Löwenstein), 1643.

PIGNONI, GAETANO (*Ital.*). Medallist and Mint-engraver at Bologna, *circ.* 1786-1795. Cinagli calls him a " bravissimo incisore bolo-

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gnese". His initials **G. P.** occur on the following coins of Pope Pius VI., struck at Bologna : *Æ*. 5 Zecchini, 1787 ; Due Doppie, 1786 (2 var.), 1787 ; Doppia 1786 (3 var.), 1787 (5 var.), 1788 (2 var.), 1789, 1790, 1791, 1792 (2 var.), 1794, 1795 (2 var.); Mezza Doppia, 1786, 1787, 1788 (2 var.), 1790, 1791 ; — *Æ*. Testone, 1786, etc.

One of his best known medals is that of Giacomo Bartolomeo Beccari of Bologna, 1766 (two varieties in Boston Collection).

BIBLIOGRAPHY. — Nagler, *op. cit.* — Bolzenthal, *op. cit.*, 270. — Cinagli, *Le Monete de' Papi*, 1848.

PIGNONI, MATTEO (*Ital.*). Mint-master at Bologna under Pope Benedict XIV., 1740-1758.

PIGNY, JEAN DE (*French*). Mint-engraver at Bordeaux, 1485.

PIJART, F. (*French*). Assistant-engraver at the Paris Mint, 1622.

PIKE, CHARLES J. (*Amer.*). Sculptor and Medallist, Instructor of the New-York Class in Coin and Medal designing and Die-cutting, conducted at the Academy of Design, under the auspices of the American Numismatic and Archaeological Society, 1901-1905. The Medallist, Victor Brenner, a pupil of Roty, is teaching practical Die-sinking at the same class.

PILAJA, ANTONIO (*Ital.*). Medallist of the second half of the seventeenth century about whom however very little is known. He flourished at Messina (1656-1709). According to Ammon, his signature : **AN. PILAIA MESSANENS** occurs on a Papal medal of 1694 (Köhler's *Münzbel*, Pl. xx, 342, n° 722), and he is also supposed to have executed a medal of Queen Christina of Sweden (Bildt, *Les Médailles romaines de Christine de Suède*, Rome, 1908).

PILET, LÉON (*French*). Contemporary Sculptor, born at Paris; pupil of A. Toussaint. He is the author of a number of Portrait-medallions, executed between 1870 and 1880.

PILON. Several Engravers of that name. *Vide* **PILLON**.

PILLAART (*French*). Die-sinker of the middle years of the nineteenth century. In 1848 he submitted to the Coinage Committee of the second French Republic a Pattern for the Ten Centime piece, which was not adopted. His signature occurs also on a small commemorative medal of the February 1848 Revolution (De Saulcy, *Souvenirs num.*, Pl. iv, 4), and on a medal of Count D^{r} S. G. S. des Guidi, Lyons, 1835 (in Boston collection). Sebastien des Guidi introduced homeopathy at Lyons.

PILLET, CHARLES PHILIPPE GERMAIN ARISTIDE (*French*). Contemporary Sculptor and Medallist, born at Paris ; pupil of Henri Chapu

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and J. C. Chaplain; First Grand Prix de Rome in 1890; was twice awarded Medals at the Salon des Artistes français, and a silver Medal at the Universal Exhibition of 1900.

Amongst this artist's best works are : Inauguration Medal of the Canal " Porfirio Diaz " at Mexico; diam. 60 mill. ; struck in gold, silver, and copper; — Commemorative medal of the Erection of the Chapel in Rue Jean Goujon, Paris, in memory of the victims of the Charity Bazaar Fire, 1902 ; diam. : 70 mill.; — Plaquette for the Paris Assistance Publique, as a Reward to Mothers; diam. :



Homage of the Brazilian Colony to Santos Dumont, 1901.

61 mill.; — Primavera; — Daphnis and Chloe; — Pastorale; — Cupid and Psyche; — Hyllas and the Nymphs; — Children at Play; — Automobilisme; — Homage of the Brazilian Colony in Paris to Santos Dumont, 1901 (R. *illustrated*); — Portrait (Homme à lunettes); — Bust of a Gentleman, to r.; — Bienfaisance; diam. : 41 mill.; — Equipage des Drags de Lyon; diam. : 36 mill. ; — Eros; — Centenary Exhibition of the Invention of Lithography, 1896; — A. V. Cornil; — M^me^ Pillet; — Suzanne; — Horticulture; — Agriculture; — Mgr. d'Hulst; — M. Trabaud; — Mater Virgo; — M. Monier; — Gallia; — Joan of Arc; —

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The artist's grandmother ; — Flora and Pomona ; — Orchidée ; — Jeune fille aux cyclamens ; — Alsace-Lorraine ; — Souvenir ; — Robert ; — L'Aurore, etc., and a large number of Portrait-medals, Medallions, and Plaquettes, cast, and struck, in various metals, mostly executed in commission. At the Salon of 1905 he exhibited a series of 24 Portrait-medals and Plaquettes, which all display



Commemorative Plaquette of the Franco-British Exhibition (after the designs by A. Maignan).

a fine technique, in 1906 models in bronze of the medal presented by Michelin and Co (Gordon Bennett Cup, 1905), in 1907 a series of seven Portraits in Bronze, and a Prize Medal for Agriculture, and in 1908 a Medal in bronze, and Plaquette (in various sizes) commemorating the Franco-British Exhibition.

In *Art et Décoration*, 1899 (II, 50) reference is made to Pillet's work in the following terms : " Quant à M. Pillet, il se présente avec une exposition assez complète : portraits, sujets symboliques,

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médailles officielles, dont quelques morceaux gardent la trace d'habitudes scolaires, mais qui intéressent néanmoins par leur bonne tenue. *Pastorale, Psyché et l'Amour* sont d'un aimable esprit classique ; *Hyllas et les Nymphes, Daphnis et Chloé*, n'ont guère à se reprocher que leur lourde patine verte et luisante, qui leur donne des apparences molles de simili-bronze peint. A signaler encore quelques bons portraits bien compris, parmi lesquels la plaquette de sa femme, d'un esprit attentif d'observation émue."

Some of Pillet's medals and plaquettes are reproduced in R. Marx's *Albums of medals*, also in Dr J. H. de Dompierre de Chaufepié, *Médailles et Plaquettes modernes*.

BIBLIOGRAPHY. — *Art et Décoration*, 1899. — *Revue de l'Art*, 1903. — *Catalogues du Salon*, 1895-1908. — *Gazette numismatique française*, 1898-1908. — R. Marx, *Médailleurs français*, 1887.

PILLON, GERMAIN (*French*). One of the most eminent French sculptors of the second half of the sixteenth century, born, according to Lacroix du Maine, at Paris, about 1535, appointed 'Contrôleur général des effigies' in 1572; died at Paris on the 3rd of February 1590. His father was a stone-cutter of the name of Andry or André Germain.



Germain Pillon.

This great artist is best known by his works of sculpture, which are numerous and conspicuous by their fine style and originality. He was a follower of Primaticcio's manner. By him are a bronze Relievo in the Louvre representing the dead Saviour mourned by his disciples, and a kneeling figure of René de Birague in the same Museum. The monument to Henry II. and Catherine de' Medici at St. Denis is an important work by him also, and likewise, that of Francis I. which is one of his earliest productions. The Louvre

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preserves his celebrated group of the Three Graces, the Monument to Valentine Balbiani, the Four Cardinal Virtues, etc.

Before his appointment at the ' Monnaie du Moulin ', Germain Pillon had already had some practice in medallic and decorative work. He appears to have been employed, at various times, by goldsmiths, in particular by Richard Toutain, to prepare models and figures, etc. For some years he had been Sculptor-in-ordinary to



Portrait-medallion of Henry II., 1559 (*reduced*).

the King, when in October 1572 Charles IX. decided to create in favour of the artist the new office of ' Controller-general of the Effigies', whose principal duty was to furnish the Engraver-general and his subordinates with models in wax of coins and medals to be issued by the Mint. He entered in office on 13. August 1573. His name frequently occurs in the Mint archives, during his tenure of the post. On a document, dated 1586, we find him requesting the Cour des Monnaies to compel the Engravers Philippe Danfrie and Jean Beaucousin to submit to him for correction the puncheons of coins cut by them.

The attribution to Germain Pillon, by the late M. Piot and more recently by M. F. Mazerolle, of the fine Portrait-medallions of Henry II., Catherine de' Medici, Charles IX., Henry III., Chancellor de Birague, etc., is no doubt correct, and corroborated by the similarity of work between them and the busts of the same personages by the artist. "Le modelé savant et vigoureux", writes M. Mazerolle, "accuse la main d'un sculpteur en possession de tous les secrets de son art." Of the Coronation medals of Henry III. the same writer says : "Dans chacune de ses médailles il apporta la perfection. On ne surfait pas leur mérite en appelant chef-d'œuvre

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des pièces d'une telle finesse, d'une composition si agréable à l'œil et d'une exécution si pure."

One of Pillon's latest works was the correction of the dies for the Medal and Franc of Charles X., engraved by Philippe Regnault.

He died on 3. February 1590. His son Gervais succeeded him in the post of Sculptor and Controller-general of the Effigies, on the 8th of the same month.



Portrait-medallion of Catherine de' Medici (*reduced*).

Rondot does not find in the Portrait-medallions of the so-called 'Valois series' the noble character and originality which the celebrated sculptor impressed on his other works. They are, he says, like a replica in bronze of the paintings by Clouet and pencil drawings of the masters of his school, and notwithstanding their beauty, display a certain lack in the finish which is not in accordance with the artist's temperament.

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The work of the sculptor is certainly superior to that of the medallist, but Germain Pillon has undoubtedly exercised a considerable influence upon the art of the medal and coinage of his time.

M. Fernand Mazerolle ascribes to Germain Pillon the following medallic works : Henry II., Portrait-medallion, 1559; iron casting, 160 mill. (*Trésor*, Pl. XVI, n° 1; *illustrated*); — Catherine de' Medici, Portrait-medallion ; iron casting, 171 mill. (*Trésor*, Pl. XVI, n° 2 ; *illustrated*) ; — Catherine de' Medici, Portrait-medallion,



Portrait-medallion of Charles IX., 1573 (*reduced*).

three-quarter-face; iron casting, 85 mill. (*Trésor*, Pl. XXIII, n° 1); — Charles IX., Portrait-medallion, 1573 ; iron casting, 157 mill. (*Trésor*, Pl. XX, n° 1 ; *illustrated*); — Another, three-quarter-face ; iron casting, 123 mill. (Valton Collection); — Elizabeth of Austria, Queen of Charles IX., Portrait-medallion, 1575 ; iron casting, 171 mill. (*Armand*, t. II, p. 252, n° 18) ; — A variety ; lead, 100 mill. (Richebé Collection) ; — Henry III., Portrait-medallion,

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1575; iron casting, 158 mill. (*Trésor*, Pl. XXIV, n° 1); — Another, Portrait-medallion, 1537 (*sic*); iron casting, 120 mill. (Louvre); — René de Birague (1507-1583), French Chancellor; Portrait-medallion (1573); iron casting, 166 mill. (*Armand*, t. II, p. 252, n° 19); — Charles IX. and Elizabeth of Austria, 1571; a struck medal in silver; 38 mill. (*Trésor*, Pl. XIX, n° 1); — Charles IX. and Elizabeth of Austria, 1572; with bust of King *to left*; struck medal, Æ, 37 mill. (*Trésor*, Pl. XIX, n° 2); — Henry III., 1574; struck medal in gold; 41 mill. (*Trésor*, Pl. XXI, n° 5); — Henry III., Coronation Medal, 1575; 31 mill., in gold, silver, copper and tin; *illustrated*); — A variety; 27 mill.; — Another variety; 24 mill.



Coronation Medal of Henry III., 1575, by Germain Pillon.

(Blanchet, *Médailles et Jetons du sacre*, &c., p. 204, n° 3); — Henry III., 1575; Rℒ. MANET VLTIMA COELO. Three royal crowns, &c.; 36 mill. (*Trésor*, Pl. XXI, n° 10); — Philippe Desportes, poet (1546-1605); Portrait-medallion, signed G. P.; iron casting, 53 mill. (Richebé Coll[n]); — Henry III., 1577; Rℒ. TALIS·ALEXAN-



Medal of Henry III., 1577 (obv. of Piedfort of Half Franc).

DRI·MVNDVM·MODERANTIS·IMAGO. King on horseback to r.; struck medal, 30 mill. (*Trésor*, Pl. XXII, n° 4; *illustrated*). The obv. is that of the Piedfort of the Demi Franc; — Henry III., 1577; Rℒ. MANET·VLTIMA·COELO. Three royal crowns; struck medal, Æ. and lead; 36 mill. (*Trésor*, Pl. XXII, n° 2). The obv. is that of

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the Piedfort of the Franc; — Henry III., 1577; ℞. Group of nine female figures raising a Victory in the air; ex. FELICITAS; struck medal, 38, and 43 mill. (*Trésor*, Pl. XXII, n° 6). The obv. is that of the Piedfort of the Franc; — Henry III. and Catherine de' Medici; Æ. medal, 38 mill. (*Trésor*, Pl. XXII, n° 7); — Henry III., 1578; Æ. 35, and 34 mill. (*Trésor*, Pl. XXII, n° 3); — Henry III., 1579 (similar to the medal of 1577 with ℞. TALIS, &c. and King on horseback; Æ. 32 mill. (*Trésor*, Pl. XXII, n° 9); — A variety, 1579; Æ. 43 mill.; — Another variety, with bust by Claude de Héry; Æ. and Æ., 42 mill. (*Trésor*, Pl. XXI, n° 9); — Henry III. and Louise of Lorraine; obv. Bust of Henry III., by Claude de Héry; ℞. LODOICA · LOTARÆNA · REGINA · FRANC. Bust of Queen to l.; Æ. and Lead, 44 mill. (*Trésor*, Pl. XXI, n° 8); — Louise de Lorraine; obv. Bust as on ℞. of last; ℞. TALIS, &c. Henry III. on horseback; Æ. 42 mill.; — Henry III. and Catherine de' Medici; obv. Bust of King, by Claude de Héry; ℞. Bust of Catherine to l. in widow's garb (*Trésor*, Pl. XX, n° 4); — A variety; Æ. 41 mill.; — Catharine de' Medici and Louise of Lorraine; Æ. 43 mill.; — Renewal of Treaty between Henry III. and the Swiss, 1582; obv. Bust of Henry III., 1579; ℞. Within laurel-wreath : FOEDERE | CVM | HELVETIIS | ET | RAETHIS | RENOVA | TO; beneath, MDLXXXIII; Æ. and Æ., 41 mill. (*Trésor*, Pl. XXIII, n° 5); — Catherine de' Medici; ℞. Same as last; Æ. 41 mill. (*Trésor*, Pl. XXIII, n° 4); — Henry III; ℞. MANET · VLTIMA · COELO. Three royal crowns, &c.; Æ. 32 mill. (*Trésor*, Pl. XXIII, n° 2).

Germain Pillon probably modelled or engraved the beautiful Piedforts of the end of Charles IX.'s reign and those of Henry III., struck at the Mill : *Charles IX.* Piedforts of Teston and Half Teston, 1573 (Hoffmann, *Monnaies françaises*, p. 129, n^{os} 22-24); — *Henry III.* Piedforts of Teston and Half Teston, 1577; Piedforts of Franc, Half, and Quarter Franc, 1577 (Hoffmann, p. 135, n^{os} 12-19); — *Charles* X. Pattern Franc (by Regnault, but retouched by Pillon), etc.

At the Victoria and Albert Museum, South Kensington, there is a French Plaque of the last quarter of the eighteenth century, signed : **PILLON S.**; **THOMIRE C.**; **B. DE TOTT. F.** The modeller of the original from which this was copied was most probably Germain Pillon. The subject is, Time scared away by a youth from a group of two female figures (Fortnum, *Catalogue of Bronzes*, p. 32, 541).

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Dictionnaire, &c. — Léon Palustre, *Germain Pillon*, Gazette des Beaux Arts, XI, XII. — *Nouveau Dictionnaire Larousse.*

PILLON, GERVAIS (*French*). Son of Germain Pillon and Madeleine Beaudoux, was appointed Sculptor and Controller-general of the Effigies on the 8. February 1590. He remained in office until his death in 1595.

PILLON, GILLES (*French*). Moneyer at the Mint of Troyes, 1586. Another, of the same name, was Moneyer at Saint-Lô, 1585.

PILLON, JEAN (*French*). Controller-general of the Effigies to the French Mint, in conjunction with Guillaume Dupré, 1604-1617. He was born on 22. May 1578 and died in 1617. His parents were Germain Pillon and Germaine Durant.

PILLON, RAPHAEL (*French*). Son of Germain Pillon and Madeleine Beaudoux, was appointed to the office of Sculptor and Architect to the King, 1585-1589. He followed his father's artistic career and also worked on the mausoleum of Chancellor de Birague. By him, according to Rondot are Portrait-medallions.

BIBLIOGRAPHY. *As above.*

PILLOUD, EUGÈNE (*French*). Contemporary Sculptor, born at Châtel-Saint-Denis ; pupil of Rouillard. By him are various Portrait-medallions.

PILOTTI, A. (*Ital.*). Medallist of the third quarter of the seventeenth century whose signature **A. PILOTVS** occurs on a Papal medal of Innocent XI., reproduced in Köhler's *Münzbelust.*, Pl. xx, 301.

PILTZ, LUDWIG (*Germ.*). Medallist and Mint-engraver at Würzburg, 1845-1870. His signature **L. PILTZ F.** occurs on a Memorial medal of Georg Anton von Stahl, bishop of Würzburg, 1870. Some of his other medals are described in Heffner, *Die Sammlungen des hist. Ver. für Unterfr. und Aschaffenburg*, Würzburg, 1864.

PILZ, J. (*Bohem.*). Medallist of Prague, by whom I have seen a Marriage medal of Crown Prince Rudolph of Austria with Princess Stephanie of Belgium, 1882, and also a Silver Wedding commemorative medal of Francis Joseph I., Emperor of Austria, and his consort, Elizabeth, 1879.

PIMENTEL, FRANCISCO (*French*). A native of Fano, and a Goldsmith, appointed Engraver at the Mint of Lisbon, 17. February 1723. He was first taken on trial for a month, and his work giving satisfaction, he was attached to the staff as assistant.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas en Nome dos Reis, Regentes e Governadores de Portugal.* Lisboa, 1874.

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PIMMEL (*Germ.*). Mint-engraver at Wiesbaden, 1842-1847.

PIN, JOSEPH ANTOINE (*French*). Sculptor, born at Belbeuf (Seine-Inférieure); pupil of Gauthier and Choppin. I have seen by him at the Salon of 1884 a Portrait-medallion entitled : Grand Papa.

PINATEL, JACQUES (*French*). Général des Monnaies, 1550; Master of the 'Monnaie de Nesle' (Paris), appointed 2. April 1550.

PINCERS, MEDALLIST WITH THE MARK OF THE. *Vide supra*, p. 5, and *infra* **TANAGLI**.

PINCHARD-DENY (*French*). Makers of Coining-Presses and Mint machinery. This firm recently made a large press for the Paris Mint.

PINCHBECK, CHRISTOPHER (*Brit.*). 1670?-1732. Clock-maker; invented the copper and zinc alloy called after him. On his death, his eldest son, *Edward Pinchbeck*, born in 1713, succeeded in the



Capture of Porto Bello, 1739.

business as a Clock, Watch, and Toy Maker, and he is supposed to be the Issuer of the curious and interesting series of "Vernon",



Carthagena destroyed, 1741.

and other commemorative medals of George II.'s reign in "Pinchbeck" metal. This metal is an alloy of three parts of zinc to four of copper, but its composition was jealously guarded by the

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inventor, who only communicated it to his son. " It resembles gold in colour, smell, and ductibility ". *Edward Pinchbeck* died in 1766. One of his brothers, of the name of *Christopher*, was established as a Clock and Watch maker in Cockspur St. and died in 1783, aged 73 ; and a *Richard Pinchbeck*, described as a " Toyman ", who was carrying on business 1760-1770, was probably a member of the same family.

The medals referred to above, in " Pinchbeck gold ", which were engraved by various die-sinkers, whose names have not come down to us, with the exception of the initials **I. R.** (J. Roettiers) ; **T** (Tibs?) ; **I. W.**, comprise the following series : Convention of Prado, 1739 (several varieties); — Porto Bello taken, 22. Nov. 1739 (with busts of Vernon, or Vernon and Brown, full-length figures, &c., ; some 50 varieties) ; — Fort Chagre taken, 24. March 1740 (Full or half-length figure of Vernon ; 20 to 25 var.) ; — Carthagena taken, 1. April 1741 (Full-length figure of Vernon; or Vernon and Ogle ; Don Blass kneeling, surrendering his sword to Vernon ; Don Blass kneeling between Vernon and Brown ; Vernon, Ogle and Wentworth, &c. ; some 30 var.) ; — Proposed Attack on Havana, July 1741 (Full-length figure of Vernon ; 4 or 5 var.); — Admiral Vernon, 1741 ; — Admiral Haddock and Admiral Vernon, 1741 ; — Admiral Haddock ; — Admiral Vernon and the Duke of Argyle, 1740 (20 to 25 var.); — The Duke of Argyle and Sir Robert Walpole, 1741 ; — Admiral Vernon, Commodore Brown, and Sir Robert Walpole, 1741 ; — Admiral Vernon and Sir Robert Walpole, 1741 ; — Resignation of Sir Robert Walpole, 1742 ; — Carlisle taken, 30. December 1745 (4 or 5 var.) ; — The Rebels repulsed (some 10 var.) ; — Battle of Culloden, 16. April 1746 (6 or 7 var.) ; — Failure of Prince Charles, 1746, &c.

Some of these medals are fairly well executed.

BIBLIOGRAPHY. — Franks & Grueber, *Medallic Illustrations* &c. — Sidney Lee, *Dictionary of National Biography*. — Britten, *Old Clocks & Watches and their Makers*. London, 1899, p. 225.

PINCHES. The name of a well-known family of London Die-sinkers and Medallists.

All Brothers

Thomas R. Pinches (b. 1825 at Birmingham) — William P. — Theophilus P. — John Pinches († 22. April 1905) — Francis

Theophilus P. (the distinguished Assyriologist)

John H. Pinches (*present head of the firm*)

J. R. Pinches

PINCHES, FRANCIS (*Brit.*). Contemporary Die-sinker and Medallist, residing at Manchester. He first worked with his brothers in

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London, then served in the Army in India, and on his return settled at Manchester as a Die-sinker.

He has engraved Seals, Armorial bearings, Prize-medals, &c.

PINCHES, JOHN (*Brit.*). Contemporary Die-sinker and Medallist; died in London, 22. April 1905. He studied under W. J. Taylor at Birmingham, worked at the Royal Mint under William Wyon, *circ.* 1846-1851, and after leaving was occasionally employed by Leonard C. Wyon, William Wyon's successor. G. W. De Saulles, late Chief-engraver at the Mint (1862-† 21. July 1903) was in his employ from 1884 to 1888.

John Pinches also worked for the Birmingham Mint.

Among his principal medals I may mention: Opening of the Crystal Palace, 1853 (sev. var.); — G. F. Händel; Crystal Palace Händel Festival, 1857 (signed: **PINCHES, LONDON**); — Manchester Exhibition of Art Treasures, 1857; — Florence Nightingale; — University of Edinburgh Medal, etc.

PINCHES, JOHN H. (*Brit.*). Medallist and Die-sinker, born in 1852; present head of the firm, 27 Albert Embankment, London; entered his father's business about 1867.

Beside doing contract work for the Mint, Birmingham, this able Medallist has cut numerous dies from models supplied to him by sculptors. Among his principal works I have noted: Coin-dies for South American Republics (Brazil, Columbia, Costa Rica, Ecuador, Salvador) in commission for the Mint Birmingham; —



Pattern Dollar of Princess Kaiulani, 1893
(issued by R. Huth Esq.).

Sir John Evans; Jubilee of the Numismatic Society of London, 1887 (*illustrated*); — Opening of the Imperial Institute, London, 1887; — Pattern Dollars of Liliuokalani, 1891; Isabel II., 1894; Maria Cristina, 1894; Ranavalo III., 1895; Princess Kaiulani, 1892; Alfonso XIII., 1896; Victoria, $\frac{1}{6}$ of a Pound, 1900; Three Shil-

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ling piece, 1900 (all in commission for Mr. Reginald Huth; *Vide* Vol. II, pp. 539-584); — Maria Luisa Fernanda de Borbon, Duchess of Montpensier, 1897; — Mrs Huth, 1901; Queen Victoria's Jubilee, 1887 (engraved by De Saulles); — Diamond Jubilee Medal, 1897; — Imperial Institute Medal, 1887



Sir John Evans; Jubilee of the Numismatic Society of London, 1887.

(probably engraved by De Saulles); — Token of Lt Col. B. Lowsley, for private distribution, 1880; — Robert Burns, Dumfries Centenary Celebration, 1896, etc.

At the Royal Academy, London, 1908, Mr. Pinches exhibited a case of medals, mostly Prize medals and Badges.



Pattern 100 Peseta piece, 1896
(issued by R. Huth Esq.).

Mr. J. H. Pinches has also written for the *Numismatic Chronicle*, 1903, an interesting memoir of the late Engraver at the Royal Mint, *George William De Saulles*.

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PINCHES, JOHN R. (*Brit.*). Son of J. H. Pinches, and a Partner in the firm.

PINCHES, THEOPHILUS (*Brit.*). Die-sinker and Medallist, of the second half of the nineteenth century. His son is the distinguished Assyriologist, Theophilus R. Pinches.

PINCHES, THOMAS R. (*Brit.*). Medallist and Engraver of the nineteenth century, born at Birmingham in 1825. He cut many military, academical and private Medals, among which I have



Memorial Medal of the Duke of Wellington, 1852.

noted : Samuel Hahnemann, 1842 (2 var.; one signed : **T. R. PINCHES**; R/. Staff of Aesculapius, upright ; leg. : SIMILIA SIMILIBVS MDCCCXLII ; 23 mill.; the other, 40 mill.; R/. Shield with monogram, and English and Latin inscriptions); — Memorial Medal of the Duke of Wellington, 1852 (*illustrated*); — University of Edinburgh Medal, with bust of Dr J. M. Fothergill; — James Morrison, 1840; — " The Anglo-Saxon ", signed on both sides (in Dr F. P. Weber's collection), etc.

PINCHES, WILLIAM (*Brit.*). Medallist and Die-sinker of the nineteenth century, one of the five brothers, who practised engraving.

PINÉDO, ÉMILE (*French*). Contemporary Sculptor, born at Paris; pupil of the Paris School of Arts and Crafts. He is the author of numerous Portrait-medallions, usually cast in bronze, some of which have been exhibited from time to time at the Salon, thus: 1870. Portrait of Marquis de Schedoni; — 1875. Mgr. Valerga, patriarch of Jerusalem; — 1876. Pius IX; — 1880. S. M. Dona Maria de las Mercedes, etc.

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PINGO, JOHN (*Brit.*). Son of Thomas Pingo, and brother of Lewis; also a Medallist. In 1768 and 1770 he exhibited Medals and Wax Models at the Free Society of Artists. In 1786 or 1787 he held an appointment of Assistant-engraver at the Royal Mint.

PINGO, LEWIS (*Brit.*). Medallist and Coin-engraver, born in 1743, died at Camberwell on 26. August 1830, at the age of eighty-seven. He was a son of Thomas Pingo, and his successor as Assistant-engraver at the Royal Mint, London, in 1776. Three years later, he was appointed Chief-engraver, and remained in office until 1815, when he was superannuated.

Among the coins engraved by this artist I have noted the following: *Gold.* Pattern Guinea, 1787, Laur. bust to r. as upon the Spade Guineas (*Num. Chron.*, XIII, p. 120, n° 39; only two



Pattern for Hanoverian Pistole, 1767.

known); — Pattern Guinea, 1787; "Spade" type (2 var.); — Ordinary "Spade" Guineas, 1787-1799; — Pattern Guinea, 1798 (struck from the die of the "Spade" Half Guinea of that year); — Pattern Guinea, 1804 (after Marchant's model); — Pattern Guineas, 1813 (2 var.). The 'Military' Guinea, which was issued for currency, is by Thomas Wyon after Marchant's design. Pingo's types have the Royal Standard unfurled on



Obv. of Pattern Guinea, 1813.

℞.; — Half Guineas, 'Spade' type, 1787-1800 inclusive with the exception of 1792 and 1799; — Pattern Half Guinea, 1798 (struck on a Half Guinea flan from the dies of the Seven Shilling piece; probably unique); — Pattern Half Guinea, 1798; ℞. M B F ET H REX &c. in raised letters on a sunk band, &c. "The die was struck

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for the purpose of shewing that the incuse work, lately introduced by Mr. Boulton of Birmingham, could be executed at His Majesty's mint."; — Pattern Seven Shilling piece, 1798; — Pattern Seven Shilling piece (or Half Guinea), undated; with incuse bust of George III.; — Seven Shilling pieces, 1797-1804, 1806, 1808-11, 1813. From 1804 the type is after Marchant's model; — Pattern Hanoverian Pistole; R℔ (engraved by hand) *Exemplar Probatae Monetae Electorati Bruns. Lun. MDLXVII J. Meyer del. L. Pingo fec.*, &c.; *illustrated*).

Silver. Proof Guinea and Half Guinea, 1787; — Pattern Half Guinea, 1798 (2 var.), similar to the gold specimens; — Pattern Shilling and Sixpence, 1786; — Proof Shilling and Sixpence, 1787;



Three Shilling Bank Token, 1811.

— Pattern Shilling, 1798 (known as the Dorrien and Magens Shilling, the issue of which, according to Hawkins, was consigned to the melting pot by an Order of Council and but few escaped);



Defence of Gibraltar, 1782.

— Shilling and Sixpence, 1787 (ordinary issue); — Maundy Money, second variety of George III., with King's bust exactly

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like that of the Shilling of 1787, and on the reverse the numerals, in the written form, crowned with a small crown with angular bars; only date, 1792. This issue is sometimes styled the *Wire* type; — Three Shilling Bank Token, 1811, 1812 (*one of 1811 illustrated*); — 1/6 Bank Token, 1811, 1812; — Bank of Ireland,



Termination of the Blockade of Gibraltar, 1783.

Half Crown, 1808, and Tenpence, 1805, 1806; — Essequibo and Demerara, 3 Guilder Token, 1809.

Copper. Pattern Guineas, 1791, 'Spade-ace' type; — Proof 'Spade' Guinea, 1789; — Pattern Guineas, 1798, &c.; — Pattern Penny and Halfpenny, 1788; Laur. bust of King to r.; R/. BRITANNIA

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(some varieties). These are " of remarkably inferior workmanship "; — East India Company, Copper Coinage for Bombay and Madras, 1791, 1794, 1803 and other dates, &c.

Lewis Pingo did not produce many medals; the best known are: Memorial medal of the Marquis of Granby, with his bust, 1770 (2 varieties); — David Garrick, 1772; — Thomas Snelling, 1773; — Dr Richard Mead, 1773; — William Penn, 1775; — Captain J. Cook, 1776; — Defence of Gibraltar, 1782; Rℒ. REDEN LAMOTTE SYDOW, &c.; — Termination of the Blockade of Gibraltar, 1783 (*illustrated*); — Free Masons' Hall Medal, 1780; — Christ's Hospital Medal (Rℒ. Open Bible); — The Royal Society Copley Medal; — John Fothergill, Medical Society's Prize Medal, founded 1787; — George III., obv. signed: L.P.R.; Rℒ. SEMPER HONOS NOMENQVE TVVM. Britannia standing, facing, holding long sceptre and cap of Liberty. A lead impression of the Rℒ. of this medal exists in Dr Stanley Bousfield's collection.

The artist also practised the art of gem-engraving, and by him is a Seal of a Charitable Institution for poor and superannuated Comedians, 1777; also probably others.

Dr Stanley Bousfield was fortunate enough to secure from the succession of Lewis Pingo a number of Pattern coins, Impressions of medals in wax, &c., having belonged to Thomas and Lewis Pingo, and has kindly allowed me to examine them, for which I wish to return my best thanks.

Among Lewis Pingo's productions in that collection are:

1° Model for reverse of his pattern Penny and Halfpenny of 1788, executed on a circular piece of slate, 2 $\frac{5}{8}$ inches in diameter. The figure of Britannia which stands 2 inches high is modelled in wax. Globe and supporting base are also in wax, as were the now missing shield and wand. The laurel-branch and the legend " BRITANNIA " (followed by a dot) are painted in. The date is not shewn. Thus probably the completed pattern, which has the dot after the legend on reverse, was the first to be struck.

2° Similar model for reverse of pattern for the copper coinage. The design is altogether modelled in wax on a circular piece of slate, 2 $\frac{7}{8}$ inches in diameter. The figure of Britannia, 1 $\frac{3}{4}$ inches high, is seated on a globe, and covered with flowing drapery. The right hand rests on right leg and holds a sprig. The left hand hangs straight down to rest on an oval shield and clasps a spear between the thumb and first finger. There is an ornamental border also is wax, and a circular groove in the slate marks the inner limit for the legend. A perpendicular groove runs down the centre of the flan, and a horizontal one passes through the Exergue.

3° Similar model in wax on slate flan for head and bust of George II., surrounded by a plain border.

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4° Cliché of medal on the Defence of Gibraltar, 1782.

5° Cliché of Medal on the Termination of the Blockade of Gibraltar, 1783.

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PINGO, THOMAS (*Brit.*). Medallist, and Coin-engraver, of Italian origin, born about 1692, died in London, December 1776. He came to England *circ.* 1742-45, and from that date until 1770, he produced a large number of medals, which shew him to have been "a skilful and industrious worker". In 1771 he was appointed Assistant-engraver at the Royal Mint, a post which he filled until his death, when his son, Lewis Pingo, succeeded him. In 1763, he was a member of the Free Society of Artists. He worked for Thomas Hollis, also for Wedgwood in 1769, modelling representations of the battles of Plassey and Pondicherry for him. He further engraved a plate of arms for Thoresby's 'Leeds' (Walpole, *Anecdotes*, III, 984).

From Mr. Wroth's biographical account of the artist in *Dict. Nat. Biog.*, XLV, 315, we learn that Thomas Pingo married Mary († 17. April 1790), daughter of Benjamin Goldwire, of Romsey, Hampshire, and had by her several children, of whom, Lewis and John, both Engravers, and Benjamin, who attained distinction.



Pattern Guinea, 1772, by Thos. Pingo.

There is a mezzotint portrait (1741) of Pingo in 1738, i.e. at the age of forty-six, by Carwitham, after Holland (Bromley, *Catalogue of Portraits*, p. 471).

By Thomas Pingo are the following coins : Pattern Guinea, 1765 ; Bust of George III. to r., laureate, hair long, curling beneath the truncation ; — Pattern Guinea, 1772 (*illustrated*) ; — Pattern Guinea, 1773 ; — Pattern Guinea, 1774 ; — Guineas, 'Shield'

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type, 1774-1786 with the exception of 1780; — Pattern Half Guinea, 1776; — Half Guineas, 1776-78, 1781, 1784-86; — Pattern-Quarter Guinea, 1764, etc.

The best known medals by this artist are the following, which are usually signed : **T. PINGO** : The 'Captain Callis' medal, 1742; — Medal of 'One of the Loyal Associations', 1745 ?; —



Defeat of the French Fleet off Cape Finisterre, 1747.

Repulse of the Rebels, 1745; — Defeat of the French Fleet off Cape Finisterre, with bust of Lord Anson, 1747 (*illustrated*); — Dr Charles Lucas, 1749; — The 'Oak Medal' of Prince Charles, 1750 (*illustrated*). The engraving of the dies for this medal cost 88 *l.*



The Oak Medal of Prince Charles, 1750.

16 *s.*; — Prize Medal of St Paul's School; obv. Bust of Colet; R/. Minerva seated, 1755; — Battle of Rosbach, 1757 (Bust of Frederick the Great); — Victory of Plassey, 1758; — Society for Promoting Arts and Commerce, 1757 (dies cost 80 gns); R/. type, Minerva and Mercury approach Britannia seated on shield, on which the signature **PINGO**. Dr S. Bousfield has a lead impression of this medal, and another, of identical design, signed in exergue : R. YEO F. and with the date MDCCLIII instead of MDCCLIIII; the legend is :

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SOCIETY . FOR . PROMOTING . ARTS . AND . COMMERCE ; — Capture of Louisburg medals, 1758 (several varieties); — Capture of Goree, 1758 (this medal gained the prize of the Society of Arts for the best specimen commemorating the event); — Capture of Guadeloupe, 1759 (designed by Stuart); — Majority of the Prince of Wales, 1759; — Battle of Minden, 1759; — Taking of Quebec, 1759; — Taking of Montreal, 1760; — Subjugation of Canada, 1760; — Coronation Medal of Stanislaus Augustus, King of Poland, 1764 (made in London, *vide* Hutten-Czapski *Catal.* II. 74); — Repeal of the Stamp Act, with bust of Chatham, 1766; — Lord-chancellor Camden, 1766; — Royal Academy Medals (two Reverses: (*a*) Minerva and Student; *b* Torso, 1770. Pingo executed several of



Medal of Prince Charles, 1750, intended for circulation amongst the supporters of the Stuart cause, but whilst the dies were probably cut in 1750, it is evident from the rust marks that the medals were not actually struck until some years later.

these medals for the Society of Arts, under the auspices of Thomas Hollis, and from designs by Cipriani; — Marquis of Granby's Prize Medal, with bust of George III., 1765; — Victories of Frederick the Great in 1757 (℞. GALLIS ET AVSTRIACIS DEVICTIS); — Taking of Pondicherry, 1761; — William Pitt, 1766; — Peter Muilman and Mary Chiswell, on the celebration of the fortieth anniversary of their marriage (℞. View of Kirby Hall); — Royal College of Surgeons, London, 1767; — Frederick, bishop of Osnaburg 1764 (medalet signed **T. P. F.**, in D^{r} Bousfield's Coll^{n}); — Society of Arts medal (in D^{r} Bousfield's Coll^{n}); Obv. Bust of George III.; ℞. GVL . ET MAR . TRADVNT BLARO CHART . COL. William and Mary granting a charter to the President of a College kneeling at their feet; ex. : ANNO REGNI | QVARTO; — Presentation Medal to Mr. Anthony Malone by the Westmeath Election, 1768; — Welsh Prize Badge, with facing bust of a Druid, NIS GWYR NAMYN DIWYD DDERWYDDON.

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The following productions by Thomas Pingo are in Dr Stanley Bousfield's collection : 1. Wax relief : Britannia standing, head turned to r., and l. arms raised, holds shield in r., unfinished; evidently a model for the Britannia on the Rℒ. of the medal commemorating the Visit of Prince Charles, 1752 (*Med. Ill.*, II, $\frac{670}{380}$); — 2. Lead Trial piece of Medal, Society for Promoting Arts and Commerce, 1757 (as *Med. Ill.*, II, $\frac{684}{401}$, but the signature **PINGO** is inscribed on the shield on which Minerva is seated); — 3. Lead Trial piece, uniface : Britannia standing to l. on the prow of a vessel, her shield at her feet behind, and with sceptre in l., crowned by Victory flying towards her. Impression of the obv. of the large gold Naval Medal (instituted in 1794); — 4. Wax impression : A torso; Rℒ. of one of Pingo's Royal Academy Medals; — 5. Lead impression, uniface : Society for Improvement of Agriculture, INST.SALFORD HVND. | LANCASHIRE | MDCCLXVII ; Ceres standing to r., surrounded



Rℒ. of medal, Royal College of Surgeons.

by agricultural implements amidst rustic scenery; signed on exergual line : **T. PINGO F.** ; — 6. White metal medal : Royal Academy instituted, 1768; obv. Bust of George III., to r., signed on truncation : **T. PINGO F.**; Rℒ. HAVD FACILEM ESSE VIAM VOLVIT Minerva seated pointing out a temple on the summit of mountain to a youth beside her; ex. : R.AC.INSTITVTED | 1768; 55 mill.; — 7. Incuse impression of obv. of last medal in red wax : Bust of George III.; — 7. A philosopher (or surgeon) in Roman toga contemplating a skeleton lying on the ground amidst rustic scenery ; in the field **T. PINGO F.** Very fine work. This is the Rℒ. of the Royal College of Surgeons' medal, 1767 (*illustrated*).

A number of other pieces, from the succession of Lewis Pingo, may be by Thomas Pingo, under whose name I describe them, although they are unsigned. 1. Bust of George III., young head, in

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wig ; wax painted red, on circular sheet of glass painted black on the other side ; 65 mill. (possibly by Lewis Pingo) ; — 2. Impression in wax of Rℒ. of Scholastic medal, Female figure, standing, holding an oblong object in her raised l. ; to r., a youth holding scroll ; to l., symbols of Arts and Industries ; in back ground, view of St. Paul's ; exergue, head of George III. ; 62 mill. ; — 3. Model in wax for Rℒ. of London Hospital medal : RELIEF IN DISTRESS. Allegorical figure of the City of London standing to l., raising female figure, with bandaged head, prostrate on the ground ; in the background, view of London Hospital ; in front, two men carrying a sick person on a stretcher; ex. : LONDON HOSPITAL. | M. DCC. LVIII. ; in the field to l. near the edge traces of letters : **G. M**... (possibly the signature of **G. MOSER** ?); unpublished design ; — 4. Model in wax of Female bust to right, on oval sheet of glass, 40×35 mill. ; — 5. Model in wax : Apollo seated to left, his l. arm resting on lyre, and holding in extended r. hand



Portrait-medal, unknown.

a wreath with which he crowns a student kneeling at his feet ; on circular sheet of glass painted black on other side ; 42 mill. This is apparently an alternative design for the Rℒ. of the Dr Sir William Browne medical medal, 1765 (Election for Presidency of the Royal College of Physicians). — 6. Portrait of a man, in compact wig, on circular disc of white metal ruled in small squares (*illustrated*). Possibly by Mossop ; — 7. Impression of Seal of Zion College, London ; subject, The good Samaritan ; 59 mill. ; — 8. Two other seals, possibly by Lewis Pingo, etc. ; — 9. *Cliché* of medal of Society for Improvement of Agriculture, 1765. Also a medal in bronze, signed **TPF** ; — 10. Lead Impressions of Medal commemorating the Destruction of Spanish galleys, 1742 ; *Med. Ill.*, II, $\frac{569}{203}$; — 11. Proof in lead of the Loyal Association Medal, 1745 ; *Med. Ill.*, II, $\frac{603}{257}$; — 12. Proof in lead of obv. of medal of John Earl of Sandwich (1718-1792), possibly

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by another artist than Pingo ; — 13. Proof in lead of obv. of St. Paul's School medal, with portrait of John Colet, signed : **T. PINGO F.** ; — 14. Ticket of the Pantheon, London, 1772, with façade of building on obv. ; — 15. also Trial of obv. die (Sharpe's Cat. of Sir Geo. Chetwynd's Coll[n], p. 256, 4[1]) ; — 16. Battle of Culloden, 1746 ; obv. impression, The Duke on horseback to r. (*Med. Ill.*, II, $\frac{676}{284}$) ; — 17. Norrisian Prize medal ; obv. Cross and Bible ; R/. Resurrection of Christ, 1781, &c.

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PINGRET, JOSEPH ARNOLD or **ARNOUT** (*Belg.*). Sculptor and Medallist born at Brussels in 1798, died at Paris in 1862. He was a pupil of Bosio and of the Ecole des Beaux-Arts of Paris. Between 1824 and 1853 he exhibited the following works at the Salon : 1824. A frame of Medals ; — 1827. Frame of Models and Medals ; — 1831. Frame of Models and Medals ; — 1839. The Parting of Abailard from Heloïse, group in plaster ; — 1846. Bust of M[me] Pingret, marble ; — 1848. Horticultural Prize Medal (in commission from the Mint) ; — Michel de l'Hospital (medal executed for the Mint) ; — Marriage Medal ; — Naval Medal (for the French Admiralty) ; — Bourgelat (in commission for the 'Société de médecine vétérinaire') ; — Queen Isabella II. of Spain (ordered by the Spanish government) ; — Allegorical Medal (for the Paris 'Conseil des Avocats') ; — M[lle] Rachel ; — Jeton for the Insurance Company 'La Banlieue' ; — Jeton of the Chamber of Commerce of Caen ; — Jeton of the Academy of Rheims ; — Jeton of the 'Compagnie de Seyssel' ; — Jeton of the 'Chambre des Avoués' of Mantes ; — Jeton for a Newspaper Publisher ; — 1853. Commemorative medal of the French Colonization of Algeria (in commission for the State Council) ; — Medals of the Veterinary Colleges of Alfort and Lyons, and the Société centrale de médecine vétérinaire de Paris.

I have noted several other medallic productions of this artist : Commemorative medal of the Expedition to Morea ; — Medal of the Paris Chamber of Deputies, 1830 ; — Medal of the 'Société de médecine pratique', Paris ; — Galen (Durand Series, 1844) ; — Benjamin Franklin ; — Medal of the Free Masons' Provincial Grand Lodge at Rostock ; — Jeton of the Lodge of Saint Louis de France, Paris, 1816 ; — R/. of Masonic Jeton, with obv. Bust of Minerva,

1. The Pantheon Ticket was used at the Pantheon, Oxford St., London. The obv. occurs with those reverses.

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by E. Dubois (Marvin, Pl. xvi, 57); — Medal of the Sovereign Chapter of Arras, Valley of Paris; — Pattern 10 Centime piece, 1848 (*illustrated*); — Peter the Great, 1823 (Durand series); — Nicholas I., Czar of Russia; — Pierre Aimé Lair, philanthropist,



Pattern Ten Centime piece, 1848.

1862; — Jacques Cujas, French lawyer, 1822; — Jacques de Vaucanson, 1820; — Jeton of the Asphalte Mines of Pyrimont-Seyssel, &c.

M. Florange states that Pingret was the inventor of the Gudgeon.

Pingret largely contributed to the *Galerie métallique des grands hommes français*.

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PINI, GIOVANNI ALBERTO (*Ital.*). Known as **GIANNALBERTO DE BONZAGNA**; son-in-law of Giovanni Francesco Bonzagna. Goldsmith of Parma, and Mint-engraver there. He died in 1596.

Bibliography. — Bolzenthal, *op. cit.*, p. 157.

PINON (*French*). Medallist of the early years of the eighteenth century. By him is a Portrait-medal of De Launay, director-general of the Paris Mint. This medal is signed : **PINON.**

Bibliography. — Rondot & de La Tour, *op. cit.*

PINOT, MATHIEU GEORGES (*French*). Mint-engraver at Nantes, 1725.

PINSK, JOACHIM (*Germ.*). A Breslau Jew who supplied silver bullion to the Mint of Glatz, 1807.

Bibliography. — Friedensburg. *op. cit.*

PINSON (*French*). Surgeon, and Modeller in wax, born in 1746, died at Paris in 1828. By him are several Portrait-medallions; one of the Duc de Cossé, governor of Paris, was exhibited in 1782 at

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the Salon de la Correspondance; another interesting one is that of the mysterious Chevalier d'Eon.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — Singer, *Allgemeines Künstler Lexikon.*

PINTZ, ERASMUS WOLFGANG (*Germ.*). Engraver of Seals, Armorial bearings, etc. at Nuremberg, first half of the eighteenth century.

PION, JEAN, surnamed **FAVEROLLE** (*Belg.*). Mint-master at Nancy, appointed in 1704 and still in office in 1712. In the latter year he was ordered to issue all kinds of currency of gold, silver, and billon. He principally worked for Duke Leopold.

BIBLIOGRAPHY. — Lepage, *op. cit.*

PIQUOT, PHILIPPE (*French*). Sculptor of the first half of the seventeenth century. Rondot places the date of his activity between



Marin Le Bourgeoys.

1629 and 1633. He modelled and cast in 1633 a Portrait-medal of Marin Le Bourgeoys (*illustrated*), which is reproduced in Mazerolle,

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Pl. XXXIX, n° 784. The modelling is good but the execution is very rough.

BIBLIOGRAPHY. — N. Rondot and H. De La Tour, *op. cit.* — Mazerolle, *op. cit.*

PIOTTO, ALTOBELLO (*Swiss*). Goldsmith and Gem-engraver of the sixteenth century, born at Brissago (Tessin). In 1593 we find him in Milan, and the next year in Rome. In 1603 he had a business at Mantua, where he held the appointment of Court-Goldsmith to Duke Vincenzo I. His jewels and gems are said to be very remarkable. He belonged to the school of Caradosso.

BIBLIOGRAPHY. — Dr C. Brun, *Schweizerisches Künstler-Lexicon*, II, 556.

PIPPO, surname of **FILIPPO SANTA CROCE** (*Ital.*). A noted Gem-engraver of the second half of the sixteenth century. Originally a shepherd boy, says King, he began by engraving groups upon plum and cherry stones. Count Filippino Doria, having met with him at Urbino, brought him to Genoa, had him instructed in drawing, and thus he became a noted artist. His numerous children, the **PIPPI**, followed his profession. They applied themselves especially to copying the antique.

BIBLIOGRAPHY. — Babelon, *Pierres gravées.* — Mariette, *op. cit.* — King, *Antique Gems*, 1872, p. 427.

PIQUER, S. (*Span.*). Medallist of Barcelona, whose signature I have noted on Prize Medals of the Barcelona Universal Exhibition, 1888.

PIRES, GOMES (*Port.*). Goldsmith of Porto, appointed Mint-engraver there, and Mint-warden, 10. January 1547.

PIRI, MARTIN (*Brit.*). Mint-master at Dublin, appointed in 1550 (*Ruding*, I, p. 318). He appears to have been connected with the Dublin mint for some time previous to that date. His initial **P** occurs on a Dublin Sixpence of Henry VIII., reproduced in Grueber's *Handbook*, &c. Pl. LVIII, 54.

Under Edward VI., an indenture of 1548 directs Martyn Piri and others to issue Groats, Half-Groats, Pence and Halfpence. This was followed by others of 1551 and 1552 giving various directions relating to the striking of coins for Ireland (Grueber, *op. cit.*, p. 229).

BIBLIOGRAPHY. — Ruding, *op. cit.* — Grueber, *op. cit.*, p. 228, 229.

PIRIX, J. M. (*Ital.*). Sculptor and Medallist of the first half of the seventeenth century. He dedicated to Prince Luigi Montalto a medal on the R℣. of which is a female figure embracing a column and holding scales, with the legend : IN OMNIBVS EGO. This medal is dated 1638. Zani gives to the artist a Spanish origin.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

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PIRON, EUGÈNE (*French*). Contemporary Sculptor, born at Dijon; pupil of Barrias. I saw by him at the Salon of 1902 a Portrait-plaquette, which was well executed.

PIRNER, MAX (*Austr.*). Designer of a medal, engraved by V. Santrucek, on the Foundation of the Kaiser Franz Josef Bohemian Academy of Fine Arts, Sciences, and Industry, 1890.

PIRRI. *Vide* **MARTYN PIRI** *supra*.

PIRSON, JEAN LOUIS (*Belg.*). Manufacturer of counterfeit gold coins at Brussels, *circ.* 1718.

PISA, GIOVANNI DA (*Ital.*). Sculptor of the sixteenth century, who worked at Padua. Dr Bode ascribes to him and reproduces in "Die italienischen Bronzen" four Plaques: Half-length figure of Madonna; 93 × 82 mill. (Molinier, nº 367); — The Holy Family, surrounded by Angels; 100 × 89 mill.; — Half-length figure of Madonna between Saints; 74 × 62 mill. (Mol., nº 749); — Half-length figure of Madonna; 67 × 55 mill. (Mol. nº 366).

PISANELLO, otherwise **PISANO, ANTONIO** (not *Vittore*) (*Ital.*). Painter, and the most famous of Renaissance Medallists, was born in 1397 and died in October 1455. Signor Biadego, archivist of



Portrait of Pisanello.

Verona, has recently published [1] some important documents, which throw fresh light on the career of this eminent artist. From these we

1. *Atti del R. Istituto Veneto di scienze, lettere ed arti*, t. LXVII (13. June 1908).

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learn that in 1433 a painter of the name of Antonio Pisano, aged 36, was living at Verona, with his mother Isabetta, aged 70, and daughter Camilla, a child of 4. Isabetta di Niccolò was a Veronese, who had married a Pisan named Bartolomeo, by whom she had two children : Bona, who became the wife of Bartolomeo, son of Andrea della Levata, a wealthy notary of Verona, and Antonio, the painter; her first husband died after 1409, and she married a second time, previous to 1425, a well-to-do Veronese, Filippo, son of Galvano, a native of Ostiglia.

This Antonio Pisano has left many traces in the archives of Verona, in which he is named Pisanello as well as Pisano. Receipts for rates of his house in the Contrada di S. Paulo, dated 1445 and 1446, are made out in the name of *Antonius Pisanellus pictor*. As a partisan of the Marquis of Mantua, he was also exiled from Verona after 1438. In 1442 he was authorised by the Council of Ten to reintegrate Venetian territory, and on 21. November of the same year he was allowed to go to Ferrara to fetch some furniture which he had left there and recover important debts. On the other hand, we also know that in the first days of March 1443, Pisanello, who had long been in relation with the house of Este, arrived at Ferrara, which he had left on 16. April 1441. This all proves that Antonio Pisanello is the artist whom Vasari has named in error Vittore.

Pisanello signed *Pisanus pictor* without Christian name. The nickname Pisanello signifies "the small Pisan". Evidently, Pisanello, son of a Pisan, established at Verona, must have been of short stature. The medal on which he has preserved to us his features gives one the impression that he was neither tall nor thickly built.

From the same documents, which are more trustworthy than Vasari's conjectures, written a century after the death of the artist, we gather that Pisanello executed in 1422 his first great works away from his native place. His first medal is dated 1439; he was therefore forty-two when he created that art so new, so profoundly original in the form in which he had conceived it; it is the fruit of his maturity, as M. de Foville wisely remarks [1].

After 1442 Pisanello remained in contact with his native town, and kept a house there, where he had already been living in 1433. In 1443, 1444, 1445, Pisanello worked — at least at intervals, — at the court of Ferrara, but in 1446 he was in Verona.

Pisanello is said to have been a pupil of Domenico Veneziano. His pictures, which are now very scarce, were held in high esteem by his contemporaries; many of his drawings are still extant, and

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1. Jean de Foville, *Pisanello d'après des découvertes récentes*, Revue de l'Art, 1908, p. 316.

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Philip Maria Visconti, Duke of Milan (1391-1412, † 1447).

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Niccolo Piccinino.

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confirm both Fabio and Vasari's statement that the artist took a peculiar delight in the portrayal of animals, in which he excelled.

As already mentioned the artist was in the prime of life when he began to model his Portrait-medallions; his earliest production of that kind, which is probably that of the Greek Emperor, John VII. Paleologos, cannot date before 1438 or 1439, when the artist was forty-two. He was then residing at Florence; in 1444 he was at Ferrara, 1445 at Rimini, 1446 at Verona, 1447 at Mantua, and at Naples in 1449.

Basinio of Parma, Guarini of Verona, Porcellio Pandoni of Naples, Tito Strozzi of Ferrara, and other contemporary poets have dedicated verses to Pisano, whom they compare with the most famous painters and sculptors of antiquity. Leonello d'Este, whose features the artist has reproduced on seven different medallions, writes: "*Pisanus, omnium pictorum hujusce aetatis egregius, cum ex Roma Ferrariam se contulisset, tabulam quamdam sua manu pictam ultro mihi pollicitus est, quum primum Veronam applicuisset.*"

Heiss describes twenty-four authentic medals by Pisano: John VII. Paleologos, Emperor of Constantinople (1390-1425 † 1448); diam. 103 mill. (the Florence Museum possesses a specimen in gold, which is a poor cast. Another gold specimen, formerly in the Bibliothèque nationale, disappeared in the burglary of 1831); — Philip Maria Visconti, Duke of Milan (1391-1412 † 1447); diam. 102 mill. (*illustrated*); — Francesco Sforza, Duke of Milan (1401-1450 † 1466); diam. 87 mill.; — Pier Candido Decembrio; diam. 80 mill.; — Niccolo Piccinino, a famous Italian Captain of the fifteenth century, † 1444; diam. 88 mill. (*illustrated*); — Leonello d'Este, Lord of Ferrara, Modena and Reggio (1407-1441 † 1450); seven different types: (a) Old man and youth, nude, seated at the foot of a mast; 69 mill.; — (b) Child's mask with triple face, etc.; 69 mill.; — (c) Old man and youth, nude, standing, and carrying two baskets of corn, etc.; 69 mill.; — (d) Vase with plants; 42 mill.; — (e) Male figure reclining to r. at foot of a rock, above which a vase supported by two anchors; 69 mill.; — (f) Lion in front of Cupid holding a roll of music, etc.; dated 1444; 101 mill. (*illustrated*); — (g) Lynx blindfolded seated on cushion; 69 mill.; — Sigismondo Pandolfo Malatesta, Lord of Rimini (1417-1432, † 1468); two types: (a) Sigismondo Malatesta on horseback; dated .M.CCCCXLV; diam. 110 mill. A later cast, diam. 101 mill., realized 2600 Mks at the Löbbecke Sale, Munich November 1908; — (b) Malatesta standing, in full armour, with vizor drawn over his face; 90 mill.; — Domenico Malatesta Novello, Lord of Cesena (1418 † 1465); diam. 85 mill.; — Giovanni Francesco I. de Gonzaga, first Marquis of Mantua (1395-1407 † 1444); diam. 100 mill.; — Ludovico III. de Gonzaga,

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Marquis of Mantua (1424-1444 † 1478); diam. 100 mill.; — Caecilia de Gonzaga (1414? † 1451); diam. 88 mill. (*illustrated*); — Vittorino Bambaldoni, better known as Victorinus de Feltre (1379 † 1447); Rℒ. Pelican feeding its young; diam. 67 mill.; — Belloto, of Como; dated : M CCCC.XLVII ; diam. 56 mill.; — Don Inigo d'Avalos; diam. 83 mill.; — Alfonso V. of Aragon, King of Naples and Sicily (1394-1443, † 1458); four types: (a) LIBERALITAS. AVGVSTA. Eagle, amidst rocks, standing on trunk of tree, etc.; diam. 107 mill. (*illustrated*). "Nothing can be finer", says Keary. "than the eagle and other birds of prey on this medal"; — (b) VENATOR INTREPIDVS. Alfonso, nude, on the point of slaying a boar attacked by two dogs; diam. 105 mill.; — (c) VICTOR SICILIE P.REGI. Victory in quadriga; diam. 25 mill.; — (d) FORTITVDO.MEA.ET.LAVS.MEA.DOMINVS etc. Victory in quadriga, etc; diam. 107 mill.

Several of these medals are signed : **OPVS.PISANI.PICTORIS.**

To these twenty-four medals, described by Heiss, Prof. Venturi has added three portraits of Leone Battista Alberti, but in Fabriczy's opinion only the specimen in the Louvre (*illustrated*) "deserves to be considered, so far as the attribution in question is concerned"; of the two others in the Bibliothèque Nationale, at Paris, and in the Dreyfus collection, he holds the first to be a contemporary imitation of the Louvre medallion, and the second a restoration of the sixteenth century. Alberti was residing at Ferrara during the time that Pisano was engaged on the medal of Leonello d'Este, and, in fact, his portrait, both in style and arrangement, shows many points of similarity with the medal of Leonello. On the other hand, it deviates from all authentic medals of Pisanello in its elliptic form, its unusual dimensions (15 ½ by 11 ½ cm.), and also in the absence of a reverse. But the conception is so grand, the excellence of the work so extraordinary, that the new attribution seems to have better claims than that hitherto received; the work has been regarded by some as a portrait of Alberti by himself, by others as the work of Matteo de' Pasti."

Mr G. F. Hill does not readily accept the attribution to Pisanello, of the remarkable plaques with the portrait of Leone Battista Alberti, and even of the Louvre specimen; he says : "The portrait is so fine that we would gladly accept its attribution to the greatest of all medallists; but it will be hard to prove that its resemblance in style to the signed medals is more than superficial. The whole feeling of the piece, and the modelling of the features, are surely different from anything else known to be by Pisanello; it is the work of a sculptor rather than of a medallist" (*Num. Chron.*, 1903, p. 190).

Pisanello is known, from contemporary records, to have model-

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Leonello d'Este.

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Caecilia de Gonzaga, 1447.

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led other Portrait-medals, the originals of which have not yet turned up. Among these may be : Braccio de Montone, condottiere of Perugia ; — Girolamo... (mentioned by Basinio of Parma); — Carlo de Gonzaga, Prince of Bozzolo; — Carlo de Malatesta; — Martin V. ; — Porcellio, of Naples, etc.

On the other hand, Vasari, Basinio, Paul Jove, Cicognara and other writers have ascribed to this artist Portrait-pieces, which are known to be by other artists, such as Constantius, Marescotti, Guaccialotti, Matteo de' Pasti, Sperandio, etc. The medals of Dante, given by Cicognara to Pisanello, and later by Friedländer, are manifestly not by this artist.

Pisanello had many followers, some may even have been his pupils; among them Matteo de'Pasti, Niccolò Baroncelli, a sculptor of Florentine origin, several of whose ably-executed statues in bronze are preserved in the cathedral of Ferrara, and who cast a medal of Leonello, full of character and inspired by Pisano, Amadeo da Milano, Antonio Marescotti, and others.

The well-known medals of Niccolo III. d'Este have been ascribed to Pisanello, but no doubt erroneously (*Vide* G. F. Hill, *Pisanello* pp. 102-106).

" The question whether Pisanello *invented* the medal has long been decided against him; but it was he, none the less, who gave to the medal its place as an independent work of art, and as one of the most characteristic productions of the Renaissance "(*Pisanello*, p. 96).

The medal of the Emperor John VII. Palaeologus is considered as Pisanello's earliest medallic work, although it may not have been his first attempt in this direction. It was probably executed during the Council of Ferrara, 1438-39, at which the Emperor was present. Pisanello may have seen the medals of Constantine and Heraclius, executed probably by goldsmiths, during the trecento, and possibly they may have first influenced his style. " Compared with the artist's later medals, that of Palaelogus " says Mr. Hill, " shows certain slight traces of an undeveloped art. The profile portrait is, indeed, in its dignified reverse and rejection of all trivialities, quite the finest head that he had yet produced. But on the reverse the composition seems somewhat crowded, although it contains no more details than some of his more successful designs ".

The portrait-medal of Pisanello, the obv. of which I have reproduced above, from a specimen in the Imperial Cabinet at Vienna, is considered by Prof. Venturi and other writers as a work of the artist himself, but this attribution is not generally accepted on grounds of dissimilarity of style and treatment to Pisanello's medals. The reverse bears a wreath in which are the letters : **F. S. K. I. | P. F. T.** correctly interpreted by M. Froehner as *Fides*,

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Spes, *Karitas*, *Justicia*, *Prudentia*, *Fortitudo*. A specimen sold at Munich (Löbbecke Collection) in November 1908, brought 1050 Marks. A variety of this medal, of smaller size, has a bare head of the artist.



Leone Battista Alberti.

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* *

Mr. Keary gives interesting information on the process used by early masters in the production of their medals, which were always cast (*B. M. Guide*, p. XII, NT.) : " A model was made in wax, and this was first imbedded in fine moulding earth or charcoal. This material must be so fine as to be almost impalpable. When it had fitted itself into every crevice of the wax model, it was stiffened with some kind of lye, the wax was melted out, and into the mould thus left the metal was poured. What does not certainly appear is how far the same mould could be used more than once, whether it was preserved or broken up, and whether a second medal was made from this original mould, or from a fresh one taken from the first medal ". The first proofs were probably in most cases made in lead; and such proofs are naturally most highly prized. The metal most commonly used was bronze; specimens in silver or gold that can be regarded as genuine are exceedingly rare. The process of reproduction was slow but as little mechanical as possible; each cast, so far as chased by the artist himself, was an independent work from his hand " (Hill, p. 109).

*
* *

Von Fabriczy's admirable and masterly review of Pisanello seems to me to sum up in a succinct manner all that has been written at greath length by so many well-known commentators, and I may be excused if I quote this author's remarks in extenso : " When we remember how the idea of posthumous fame determined the revival of the medal, we shall not be surprised that, of the two places which gave birth to the Renaissance, it was not in republican Florence, but amid the courts of the splendour-loving and ambitious princes so numerous in North Italy, that the commemorative medal first appeared as a fresh means for their glorification. To Verona, the art-loving city, which throughout the entire fourteenth century had possessed a school of painters vying in importance with the Florentine Giottesques, belongs the glory of having given birth to Antonio Pisano, surnamed Pisanello (*circa* 1380-1451), the creator of the Renaissance medal. We are not acquainted with the immediate circumstances of his life; we only know that, one of the earliest followers of the modern realism, he was widely known as the creator of works of monumental painting and as the most renowned portrait painter of his time beyond the confines of his home as far as Pavia, Mantua, Venice, Ferrara, and Rome, and, within the last decade of his life, he was to add still further to his title to immortality by his new creation in plastic art.

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Alfonso V. of Aragon, King of Naples and Sicily.

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"The opinion, which has recently been expressed, that the master may have been inspired thereto by the Flemish-Burgundian imperial medallions, is probably justified. In the precious volume of drawings, most of them due to Pisanello, preserved as the Codex Vallardi in the Louvre, are three sketches from his hand for the reverses of medals, which he afterwards adopted in somewhat altered form for one of his medallions of Alfonso of Naples. Here, in the representation of a triumphal car drawn by four horses, the artist has evidently allowed himself to be influenced by the reverse of the Heraclius medal. He doubtless fully believed that he had before him ancient works worthy of imitation, and, inspired by the newly awakened reverence for antiquity, was striving to revive an ancient custom in glorifying in like manner the rulers of his time. The earliest of his medals, moreover, presents the most remarkable similarities — naturally, apart from style — to the medal of Constantine in size, in method of casting, in the manner of depicting the horseman, in the careful representation of the horse itself, even down to its peculiar amble, and finally in the combination of Greek and Latin inscriptions. This is the medal of John VIII., the last emperor but one of the Paleologos race, who came to Ferrara in 1438 to implore aid against the Turks from the Council assembled there for the settlement of the schism.

"With it we may class the important series of his works — twenty-four signed pieces, with twelve others that may assuredly be ascribed to him. It is indeed a proud procession of crowned heads, celebrated princes and tyrants, dreaded condottieri, renowned statesmen and scholars, that the genius of the master places before our astonished and delighted gaze. In the ardent desire for posthumous fame all have sought to be immortalised by means of Pisano's spatula and crucible. We can understand the praise heaped upon these creations by his contemporaries in verse and prose. It was the sense of the truly significant, the sublime, consistently displayed in these works, to the exclusion of all trivial ornament or refinement, that won them the approval of the best critics. The gifted artist never fails to seize the character of the individual with unerring directness — faithful and true to life, but ennobled by a stylistic treatment which accentuates only the essential. Masterly is the way in which he catches the bold poise of the head, reproduces the clear, strong outline of the profile, gives concentrate expression to passionate ferocity and untamed energy, as well as to high intellectual endowment or profoundly contemplative character. Nay, in the single woman's portrait that we possess by his hand, that of the twenty-three-year-old Caecilia Gonzaga (1447), later renowned for her learning and piety, he fascinates us by the refined charm of expression, a refinement we had scarcely expected in the

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pitiless observer of the coarser realism of life. And all this breathing life is evoked by his genius with the most simple means. His conception of a subject combines the most austere severity with the



Vittorino de Feltre.

most attractive freshness; his modelling, invariably simple, scorns all superfluous detail; his technique is based on the most intimate knowledge of the material, losing no advantage that it offers, without

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ever seeking to force from it anything unsuited to its nature. Only to speak of a few examples, how faithfully does the profile portrait (and Pisanello made without exception only profiles) of Palaelogos (1438) depict stiff self-satisfaction; that of Sigismondo Malatesta (1445) the cold haughtiness and savage determination of this prototype of the tyrant of Renaissance times; how does that of his brother Novello, along with the unmistakable family likeness, reveal the gentler character with its susceptibility to noble influences; that of Alfonso I. of Naples (1449) candid magnanimity; that of Vittorino of Feltre, the much sought-after humanist teacher, the spiritual features of the scholar; finally that of Inigo Davalos, the self-contained character of the noble Grand Seneschal of King Alfonso.

" Almost greater is Pisanello in the designs for his reverses. Without the inspiration of any previous model, his marvellous intuition at once hits on the most appropriate conceptions. What fresh, healthy life he is able to impart to his allegories, thanks not least to the magnificent animal figures, which he loved to employ, combining a monumental treatment with an intimate penetration of their nature! What mastery, what restraint he displays in composition and technique, while he avoids pictorial effect no less than the one-sided accentuation of the sculpturesque element and the exaggerated labouring of the relief! How frequently does he thrill the innermost feelings of the beholder by the intimacy of the expression, reaching by apparently the simplest means to undreamt of depths of soul! Or can we conceive a more thoughtful symbolisation of the power of love than that on the medal struck in 1444 to celebrate the marriage of Leonello of Este with the daughter of King Alfonso of Naples, where Cupid, holding a sheet of music before the lion — a play upon the name of the giver of the commission — compels the mighty beast to song? Is there any prouder illustration of the motto " Liberalitas Augusta " on Alfonso's medal than the eagle in its eyrie, distributing its prey to the vultures that surround it? (The well-known device of Roman imperial coins, as well as the eagle, which appears on the coins of Agrigentum, testifies to inspiration by ancient examples, examples which the artist no doubt found in the royal collection, and to which the sketches in the Vallardi Codex also point). Is not the entire fascination of Romanticism forestalled on the charming girlish figure of the Gonzaga medal, the maiden who, entrusting her innocence to the protection of the unicorn, sits sunk in dreams in a moonlit, rocky waste? Finally, does it not border on the marvellous how the figure of Novello Malatesta, in spite of being clad from head to foot in armour, thrills with inward excitement, as with an expression of deepest emotion he kneels before the Saviour,

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who bends to him from the cross? Truly, in presence of such creations, it must strike us with surprise that Goethe, in the *Jena Litteraturzeitung*, can only, on the one hand, praise " his naïve simplicity and the sincere imitative industry ", and on the other censure " his somewhat timid and stiff treatment "! In Pisanello, indeed, we seek in vain for the conventional flow of line and the academical smoothness of the Caracci and Domenichino, which so charmed Goethe in Italy " (transl. by Mrs. Hamilton, pp. 27-33).

" Pisanello ", says R. S. Poole, in *Enc. Brit.*, " is great in portraiture, great in composition and design, and marvellously skilful in depicting animals. He alone represents the moral qualities of his subject in their highest expression and even capability ".

Referring to the recent discoveries on Pisanello's life, M. de



Ludovico Gonzaga.
(*reduced*).

Foville writes : " La trouvaille de M. Biadego éclaircit deux points jusqu'ici obscurs, à la lumière desquels nous pénétrons plus sûrement le caractère du génie de Pisanello. D'abord, nous apprenons qu'il est à moitié toscan : les *Pisani* étaient si nombreux en Vénétie depuis des siècles, que « Pisano » pouvait passer pour un nom patronymique et ne rien prouver de l'origine du peintre. Aujourd'hui que nous le savons pisan par son père, nous voyons volontiers dans la souplesse et l'extrême délicatesse de son génie des qualités toscanes, tandis que son goût du détail raffiné lui vient plus probablement des influences qu'il subit à Vérone. En second lieu, nous déduisons avec certitude des documents publiés par M. Biadego, — et notamment des impôts qu'il payait, du testament de sa mère, de celui de son beau-père et de celui de son beau-frère, — que, loin d'être issu d'une famille obscure, Pisanello appartenait à la bourgeoisie aisée ou même riche

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de Vérone : en outre, nous savons aujourd'hui la précocité de son talent. Donc, cet extrême raffinement de son œuvre, qui est plus qu'un goût du décor opulent et du détail délicat, et qui va jusqu'à la préciosité de la pensée, n'a pas été le produit inconscient d'un génie plastique, docile aux inspirations des cours pour lesquelles il travaillait : tout porte à croire, au contraire, que, né dans un milieu cultivé et fin, Pisanello fut doué d'un esprit complexe autant que d'une imagination colorée, et que tout ce que nous admirons dans son œuvre fut conscient et voulu. Et cela, sans doute, le grandit encore. " (J. de Foville, *loc. cit.*, p. 317).

M. de Foville's *Pisanello et les Médailleurs italiens* is the latest publication on the famous Italian master, and I would refer readers to this most valuable monograph, which gives a critical study of the artist's work, written in a singularly charming style.



Leonello d'Este.
(*reduced*).

" Le large naturalisme de Pisanello », he writes, « est bien en effet l'essence de son génie, comme du génie de tout vrai artiste ; son art naît, non pas de son éducation technique ou de sa virtuosité, mais de son trouble devant les choses. Comme chez tout imaginatif, une émotion profonde au contact de la nature détermine chez lui l'idée et l'expression. Même s'il traduit le réel dans une langue spéciale, c'est le réel qui l'a touché : et il l'a touché si profondément, que son émotion subsiste, aussi fraîche, aussi sincère, lorsqu'en gravant des médailles il l'exprime dans la forme d'art qui semble, par ses conditions mêmes, la moins réaliste de toutes. Toute la beauté de ses médailles procède de cette sincérité. Il a senti, avec un tressaillement d'imagination, la brutalité fourbe et volontaire de Lionel d'Este, la noblesse de Malatesta Novello, la pureté tremblante et effarouchée de Cécile de Gonzague, l'intelligence souveraine d'Alphonse d'Aragon ; il a aimé la magnifique ardeur des beaux chevaux de combat figurés aux revers de tant de pièces ; il a goûté

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l'ivresse de la chasse quand il a représenté celle d'Alphonse V; il s'est attendri à la pensée des songes mystiques de Cécile de Gonzague, en la modelant, si douce et si méditative, avec la licorne à ses pieds. Et jamais samain n'a hésité pour traduire dans le bronze ces images qui enchantaient ses yeux.

" C'est pour cette même raison qu'aucun de ses successeurs ne l'égala, et que ces artistes de la fin du XVI[e] siècle, si bien rompus à toutes les finesses du métier, nous plaisent sans nous toucher jamais: leur art est voulu, il n'est pas une émotion qui s'exprime. Sans doute, dans le portrait, plus nécessairement asservis au réel, ils savent ne pas le trahir. Mais nous regardons distraitement les revers des médailles de Benvenuto, des Leoni, des Poggini, comme d'ingénieux mensonges, tandis que nous aimons les allégories de Pisanello comme la plus vivante et la plus noble vérité. "

" Depuis les maîtres grecs de Syracuse et de la Grande Grèce ", says Lafenestre " personne avant Pisanello, n'avait su, durant de longs siècles, fixer, en de petits disques de métal, tant de vie et tant de poésie. Personne, après lui, parmi tant d'illustres successeurs, n'a pu le dépasser, ni le faire oublier. C'est toujours à lui, que dans cet art spécial, on a dû s'adresser, pour obtenir les meilleurs conseils. Nos charmants médailleurs contemporains, qui depuis quelques années ont rajeuni avec tant d'éclat les vieilles traditions nationales quelque temps oubliées, Chapu, Ponscarme, Chaplain, Roty en tête, sont les élèves de Pisanello autant que des Grecs " (*Figaro Illustré*, janv. 1899).

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PISANI, FRANCESCO (*Ital.*). Mint-master at Cattaro, 1548-49.

PISANI, ALOYSIO (*Ital.*). Mint-master at Venice, under Doge Marcantonio Giustiniani, 1684-1688.

PISTOIRE, FRANKIN DE (*Ital.*). Mint-master at Valenciennes, 1312.

PISTRUCCI, BENEDETTO (*Ital.*). This distinguished Gem-engraver, Medallist and Coin-engraver, born in Rome on 29. May 1784, died at Flora Lodge, near Windsor on 16 September 1855. He was the second son of a family of three. His father, Frederico Pistrucci, a Judge in the Criminal Court, and his mother, Antonia Greco, were both Romans, who enjoyed a fairly good position and were enabled to bestow a liberal education on their children. The eldest son, Philip, devoted himself to painting, but was equally successful as a Copper-plate-engraver, and a Poet.

Benedetto attended schools at Bologna, Rome and Naples, but did not show himself a brilliant scholar. He owns, in his autobiography, that he acquired little Latin, and preferred amusing himself by constructing toy cars and cannon. His father intended him to become a lawyer, whereas his tastes lay in quite another direction. Having made acquaintance at Naples with a painter of the name of Mango, whose brother in Rome was an Engraver of cameos, "he became quite crazy to learn such a profession", and at the age of fourteen he was sent to Rome to be apprenticed to Signor Mango. Although his master was an indifferent artist, the youth made rapid progress, and in less than a year was able to draw figures, which were considered excellent. He now applied himself to serious study under Tofanelli, and even on holy days, after having fulfilled the duties of religion, he and his brother Philip, used to go to the loggie of the Vatican painted by Raphael, to draw after the great Master. After some months of arduous labour, he had acquired considerable ability in cutting hard and soft flints, which Mango sold with great profit to himself. About this time, in a dispute which arose between Benedetto and his colleagues at the workshop, he was severely wounded, and was confined to his house in consequence. He set himself to model in wax, at home, without any instruction, bas-reliefs, heads, mythological subjects, etc., and thus attracted the notice of a cameo-merchant, Domenico Desalief, who gave him a stone of three strata to cut for him, and later employed him on a large cameo, representing the Crowning of a Warrior, which was considered by Denon, Director of the Paris Medal Mint, as an antique, and passed as such into the Cabinet of the Czarina Catherine II.

Benedetto was about fifteen when his father placed him with the Gem-engraver Morelli, an eminent artist, patronized by the Pope

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and Napoleon I. "In the space of eleven months, he cut nine cameos for him, amongst which were some both large and difficult, and, in his leisure hours, he made five for himself." He employed his spare time in attending the Drawing Academy at the Campidoglio, and modelling in clay, obtaining the first prize in sculpture at the first competition. Morelli, says Pistrucci, grew jealous of him, and wishing to check his progress, gave him menial work to do,



Benedetto Pistrucci (enlarged from Elisa Pistrucci's Portrait-cameo).

unsuited to his abilities, so he decided to start business on his own account, and as he expresses it, "loaded with commissions on all sides, I began my career of professor, at not quite sixteen years of age"

In 1802 the artist married Barbara Folchi, the daughter of a well-to-do merchant in Rome, by whom, at the age of nineteen, he had a daughter, named Victoria, and at twenty, a son, Vincenzio. This son, like most of the males in Pistrucci's family (including the artist himself), was born with a curious physical peculiarity

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in having the palms of his hands and the soles of his feet covered with a thick callous skin; Pistrucci states that he had to pare it, from time to time, with a razor.

Until 1814, with short intervals, the artist worked at Rome, at first for the dealer Ignazio Vescovali, who supplied many gems to Poniatowski, Blacas, and other collectors, then for Count Demidof, a wealthy Russian, and General Bale, and later also for the dealer Angiolo Bonelli, who did not scruple to pass off some of his productions as antiques. He made Portrait-cameos of Princess Bacciochi, Grand-Duchess of Tuscany (Napoleon's sister), and was, at her



Portrait Model of Napoleon I., by Pistrucci.

request, entrusted to give instruction in modelling at the court, and for this purpose was invited to Florence and Pisa. The Queen of Naples and Princess Borghese also patronized him, and he executed a portrait of the Princess Napoleon, and of the Marchesa Canami, daughter of the Spanish Ambassador.

In 1814 the downfall of Napoleon caused Pistrucci to return to Rome, where Bonelli, who had just returned from England, gave him a great quantity of work to do, at the same time suggesting, jokingly, that he should go to London. He readily agreed to accompany Bonelli, but did not go further than Paris with him (December 1814). There he met several collectors from whom he obtained orders, and made a model in wax of Napoleon, which "was considered extremely like".

On the approach of the Allies to Paris, Pistrucci set out for London. At Dover, probably on the instigation of Bonelli, he suffered very rough handling on the part of the Custom officials, who over-

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hauled all his stock of cameos and models. In London, he put up at Brunet's Hotel, in Leicester Square.

Through a Mr. König, to whom the artist had been recommended from Paris, he made the acquaintance of Sir Joseph Banks, who ordered him to model his portrait. At his house, he met the famous collector, Richard Payne Knight, who had come to show a cameo



Fragment, Head of Flora, by Pistrucci.

— a fragment, representing the head of Flora (or Persephone), — purchased as an antique from Bonelli for £ 100 (some accounts state five hundred, and two hundred and fifty guineas). Pistrucci at once recognized it as his work, and "explained to Knight that he had made it for Bonelli about six years previously at Rome for



View of the Royal Mint, London, *temp.* George III.

less than £ 5, and that like all his productions it bore his private mark, a Greek Λ". Knight, continues Mr. Wroth, angrily asserted that the cameo was antique, and declared to Banks that the wreath was not of roses, but of an extinct species of pomegranate blossoms. Banks examined it and exclaimed, 'By God they are *roses* — and I am a botanist'.

Pistrucci was commissioned to cut another Flora, which even exceeded in beauty the first one, but Knight would not be persuaded

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even then that his original purchase was not an antique, and in his manuscript catalogue of his gems, which he bequeathed to the British Museum, he persists in describing the wreath as of pomegranate blossoms — 'non rosas, ut B. Pistrucci gemmarum sculptor, qui lapidem hunc se suâ manu scalpisse gloriatus est, praedicaverat, et se eas ad vivum imitando expressisse, pari stultitia et impudentia assuerit."

Pistrucci made a third 'Flora' cameo for William Richard Hamilton, vice-president of the Society of Antiquaries, and yet another replica is still in the possession of Major S. Poggioli, in Rome.

Pistrucci now began to be patronized, and his success, says King, "surpassed, as far as pecuniary remuneration went, the wildest dreams of any of his profession in previous ages." Sir Joseph Banks



Pattern Crown of George IV., 1820; by Pistrucci.

paid him fifty guineas for making a portrait of George III. in a jasper cameo, and in 1816, he presented him to the Master of the Mint, Mr. Wellesley Pole (afterwards Lord Maryborough), who gave the jasper cameo of George III. to be copied on the Half-crown, by Thomas Wyon Junior, the Chief-engraver. The work proved interior to Pistrucci's model and was disapproved.

"The Italian artist having suggested St. George and the Dragon as a suitable subject for the reverse of the new gold coinage, he was commissioned by Pole to execute a cameo of it in jasper, to be copied; for which he paid him, by agreement, one hundred guineas. At this juncture (1817) T. Wyon died and from the ill-success of the copy of Pistrucci's George III. by the Mint-engraver, and the improbability of any other person in the Mint being able to copy the George and Dragon, the Master considered that it would be necessary to employ Pistrucci himself to engrave both subjects on the dies, and offered him the post of Chief-engraver, with a

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salary of five hundred pounds per annum, and one of the houses within the walls of the Royal Mint appropriated for the officers of the establishment" (Billing, *op. cit.*, p. 192).

The jasper George and the Dragon, purchased by Wellesley Pole for the coins, was an *original*, and not the cameo, or wax model, which he had made previously for a 'George' to be worn by Earl Spencer, K. G. The design was considerably modified, and the St. George was modelled from life, the original being an Italian servant in Brunet's Hotel.

Pistrucci's St. George and the Dragon first appeared on the Sovereign of 1817 and Pattern Crowns of the same date. The Crown of George IV. was called by Denon, the Director of the French



Pattern Crown of George III, by Pistrucci.

Mint, 'the handsomest coin in Europe.'

"The design, still retained, does not", observes Mr. Wroth, "strictly speaking, owe its origin to Pistrucci. It can be traced back to a shell-cameo, the 'Bataille coquille', in the collection of the Duke of Orleans. This was copied, at least in part, by Giovanni Pichler, whose intaglio with this subject became popular in Rome. Pistrucci himself, when in Italy, had made four copies (two cameos and two intaglios) of Pichler's intaglio."

Pistrucci made several patterns of the 'Sovereign' and 'Crown' of George III. A fine Pattern Crown (obv. only *illustrated*), from the artist's own collection, and later in the Murdoch Collection, exhibits the best portrait of George III. the artist was ever able to cut. The coin was accompanied by an autograph note, of which the following is a translation.

Enclosed is a proof of the head of the Five-shilling Piece of George III., of extreme rarity, being unique, the die having broken as may be seen by the flaw in the impression. This is different from all, and as regards the work it is the best head which I ever did for that coin. I never succeeded in re-doing it as fine, notwithstanding the innumerable times I had to repeat the puncheons and dies

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of the said coin, which broke, and although I nearly always used the remainder of this puncheon to do the others, it will be clearly seen that the first is always the best. This is in my possession, as the mint master gave it to me, as he did at other times, not asking me for the payment of the metal as I was obliged to pay afterwards. — B. PISTRUCCI.

Referring to the reverse of the Crown, Hawkins criticises the design. "The position of the right leg was purposely, but unfortunately, changed; for, as the hero now sits upon his horse, he must inevitably fall to the ground the moment he attempts to



Original Design of the St. George and Dragon, by Pistrucci.

strike the meditated blow with the sword." In answer to this criticism, Billing remarks: "Now, Pistrucci, who had doated upon horses from his childhood (a perfect Φιλιππος), and who — as was said of Murat, and perhaps of many others — 'rode like a Centaur', was not likely to represent a hero that could not keep his seat; on the contrary, every one can see on the sovereign, double-sovereign, or crown piece, that the rider sits perfectly straight and firm, — that the left foot is visible below the horse's belly, showing that the rider has closed his *left* leg to counterbalance the exertion of the *right* arms".

Various alterations in the design of the St. George and Dragon are noticeable on Patterns of the Sovereign. One of these, undated, was accompanied by an interesting note, of which the following is a partial translation, showing the artist's description of the progress of his work:

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Extremely rare proof of a sovereign, with head of George III, finished, but without the lettering, the reverse is unfinished; my first work with the graving-tool, and struck without a collar. One may like to know that, when I did this work, I had had no practice as yet in engraving on steel. After having engraved the puncheon, I had it tempered in its unfinished state, and a die executed from it. I had the surface of the die planed, and then struck this proof coin to see the effect of my work. After this, I made another puncheon, which I finished, feeling sure that my work was raised over a flat surface. One will see on this piece the marks of the wire-work design, which I drew to be sure of what I was doing, a thing I never had to do when engraving camei, an art in which I had much more practice. — It will be noticed further that the handle of the spear is shorter than on the current coins with the same St. George, and this I did so that the spear-handle should not pass over the horse, which did not seem tasteful to me. — This piece is one of the most curious of my small series of proofs, and I value it very highly because it is my first work and I saw it struck from the presses at the Mint, &c., &c. — B. PISTRUCCI.



Unfinished Proof of the Sovereign

Two Reverses of Proof Sovereigns (Murdoch sale, March 1904, lot 190) were described thus by Pistrucci, in the autograph note in which they were wrapped :

These proofs were struck from a die which had passed four times through the fire, and got worse each time, the action of the fire spoiling the edges, and I am only surprised that they are as good after so many experiments. I had these proofs made, as I wanted to see the effect of the hand holding the bridle, as, after having completed my work from my model, they made me change the hand, which was at first showing a portion of the arm, to what is now seen on the current coins. These are of the highest rarity and unique. Presented by Mr. Pole. — B. PISTRUCCI.

The fairly exhaustive list I am able to give here of Pistrucci's monetary productions, as well as of his gems and wax models, is compiled from information I have been supplied with by Major Serafino Poggioli, husband of his granddaughter.

" During the manufacture of the new coinage in 1816 Pistrucci was employed at the mint as an outside assistant. On 22 September 1817 Thomas Wyon died, and Pole offered Pistrucci the post of Chief-engraver. The appointment was resisted by the moneyers (the corporation of the Mint), and for several years Pistrucci was attacked and calumniated in the " Times " and other newspapers, chiefly on the ground of his foreign origin. He found a staunch

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defender in W. R. Hamilton. The office of Chief-engraver was kept in abeyance, though Pistrucci continued to perform the duties. At last, in 1828, as a compromise, William Wyon, the second engraver at the mint, was made Chief-engraver, and Pistrucci received the



Obv. of Pattern Crown, 1818, by Pistrucci (without the artist's signature).

designation of " Chief Medallist " (W. Wroth, *Dict. Nat. Biog.*, XLV, 329).

Pistrucci, says King, gave great offence to the suceptibilities ot John Bull, by signing his name in full in the exergue of the



First Stage.



Second Stage.

crowns, a thing hitherto unknown in this country, though commonly done abroad (Ant. Gems, 1872, 449).

Among Pistrucci's chief opponents were Mr. Hawkins, the Keeper of Coins and Antiquities at the British Museum, and Nicholas Carlisle, Secretary of the Society of Antiquaries. The artist's works were described as having a scratchy appearance, and of wanting in boldness; he was reported to have cut the steel

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matrices by means of a lapidary's wheel, and practically accused of extorting money from the Master of the Mint. Carlisle's aspersions were refuted by W. R. Hamilton, who broke friendship over the quarrel. In a letter to Carlisle by W. D. Haggard, in the possession of



Third Stage. *Fourth Stage.*
Pattern Crown of George III. (small head), 1818, by Pistrucci (showing four successive stages of the process of engraving).

Messrs. Spink & Son L[d], occurs the passage : " Wyon could no more cut the beautiful gems in which Pistrucci excels than could Pistrucci engrave dies equal in beauty to those of Wyon ". Hawkins



First Stage. *Second Stage.*

had nevertheless to acknowledge that " Pistrucci's work is beautifully executed, and its appearance was hailed with pleasure, and with the hope, that those who were in authority were weaning themselves from their attachment to armorial bearings, and becoming alive to the beauty, interest, and importance of classical reverses ".

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Pistrucci was very fond of showing his mode of working, which may be described at follows. He first drafted a design of the future die he intended to engrave, then made a model in a preparation of white bees-wax. He afterwards spread this wax upon a piece of glass or slate, adding and working in successive portions until the design was completed to his satisfaction. When the human figure had to be reproduced, he represented it first in a nude condition, to secure a natural and correct rendering of the postures and relative



Third Stage. (*without the artist's signature*).

Completed Die.

Pattern Crown of George III. (large head), 1818, by Pistrucci (showing four successive stages of the process of engraving).

measurements of the individual parts; afterwards the needful draperies and other accessory embellishments were added and worked over. Such models were made upon a scale that afforded a design of larger size than the die which was intended to be engraved. They were plotted into squares of equal measurements, and so transferred with accuracy direct. to the metallic surface. In many instances, the artist cut the types in steel without previously making a model. Some Patterns in lead, from Pistrucci's own collection, show the progressive stages of his work, and give an idea of the accuracy, minuteness, and painstaking method and process of engraving coin-dies.

The weakest part of Pistrucci's style, notes King, is his treatment of the hair, which is extremely unnatural and wiry. Yet his Coronation medals of George IV. and Victoria are entirely free from this defect (*Ant. Gems*, p. 449).

Pistrucci was entrusted with the cutting of dies for the coinage from 1817, and retouched and corrected the matrices and puncheons of the silver coins dated 1815-1817. The Crowns were issued in 1818, 1819 and 1820. In 1820 he engraved a Pattern Five Pound piece of George III., of which only twenty-five specimens were

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officially struck, but it is said that Pistrucci, on hearing of the death of the King, gave hasty orders for the striking off of a few more specimens. A proof in silver was amongst the coins left by the artist to his daughter; it was mounted as a brooch which had been worn by her many years. Of that same date is also the Pattern Two Pound piece, of which about sixty specimens were struck. There were two proofs of this piece in silver in the Pistrucci collection. Beside these Patterns, we find by the artist Sovereigns of George III., 1817, 1818, 1819 (perhaps unique), and 1820; Half-sovereigns 1817, 1818, and 1820 (a Pattern), as well as many other Proofs and Patterns which will be found enumerated below. Under George IV., Pistrucci engraved the early coins of this reign, Bt. of Double Sovereign, 1823; Sovereign; 1821-1825; Half-sovereign, 1821, 1823-25; Crown, 1821-22; Pattern Crown, &c. (*Vide* List of productions).

For his Coronation medal of George IV., Pistrucci, after refusing to copy Sir Thomas Lawrence's portrait of the King, obtained sittings. Again, he declined to reproduce Sir Francis Chantrey's bust of George, when he was required to execute a medal commemorating the Royal visit to Ireland, in 1821, and on the coinage of 1822. In this way he wounded the *amour-propre* of the Royal Academicians, and of many other influential persons. He had no share, says Wroth, in producing the Coronation medal of William IV., as he again refused to copy a bust by Chantrey, but Queen Victoria sat for her portrait on the Coronation medal of 1838, which was hastily executed by Pistrucci in three months, and gave general dissatisfaction.

" In 1838 ", continues Mr. Wroth, " Pistrucci, on the recommendation of Samuel Rogers, made the silver seal of the duchy of Lancaster. The work was finished in the short space of fifteen days by a process which the artist claimed to have invented, and by which a punch or die could be cast in metal from the wax or clay model, instead of being copied from it with graving tools, as had hitherto been usual (Weber, *Medals and Medallions*, &c., 1894). The originality of this process (which has since been adopted by medallists) was disputed at the time by John Baddeley (*Mechanics' Magazine*, XXVII, 401), who claimed that it had been practised fifty years before by his grandfather at the Soho Mint; but Pistrucci's claim was defended by William Baddeley (*ib.*, XXVIII, 36) and others (cf. *Num. Journal*, II. 111 f.; *Num. Chron.* I, 53, 123 f. 230 f.) ". The real inventor of the first Reducing machine was Hulot, in 1766, and his invention served as a pattern to all the later appliances of the same kind.

Pistrucci's master-piece is undoubtedly the Waterloo Medallion, which took him over thirty years to complete. It was begun in

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1817 and the matrices were not delivered to the Master of the Mint before 1850. Pistrucci, on his appointment at the Mint, 1817, had no longer any opportunity of earning anything beyond his salary ; he wished to bring his family from Rome, and to pay his expenses



needed a certain sum of money. To remunerate him in lieu of engraving gems, the Master of the Mint hit upon the expedient of ordering the Waterloo Medals, as an extra work, for the execution of which it was agreed that he should be paid three thousand, five hundred pounds sterling, the sum of two thousand pounds being

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advanced to him by instalments within a short time (*Billing*, p. 193),

The Waterloo medallion, the dies of which were never hardened. though impressions in soft metal and electrotypes were taken and sold to the public, far excelled, according to Pistrucci's own



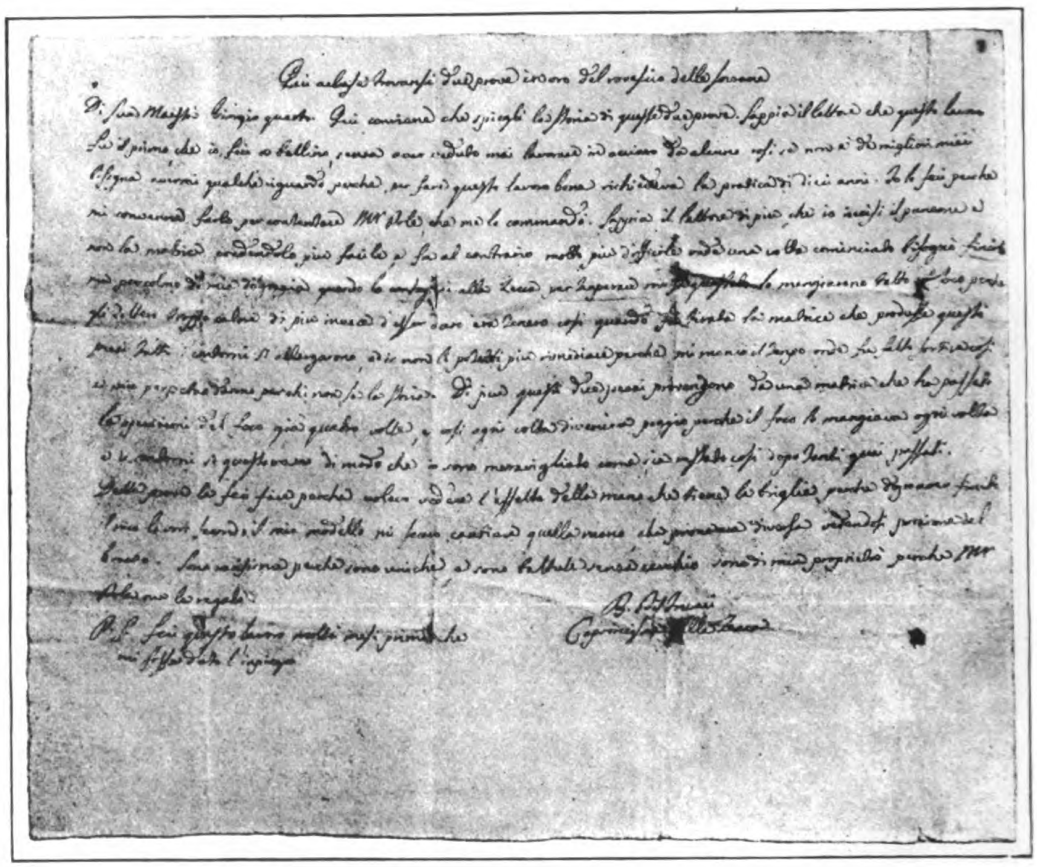
The Waterloo Medallion, by Pistrucci.

published account, anything ever attempted in that way both in its magnitude (4 ¼ inches in diameter) and likewise in the number of the figures introduced. King states that it had been originally the intention of the Mint to present a copy in gold to each of the princes who shared in the triumph, and in silver to the minor

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satellites of their glory. *Tempora mutantur*. The dies lie in the Mint Museum. A very full description of the medallion is given in the *Illustrated London News*, 22 June 1861.

After 1825 Pistrucci's connection with the coinage entirely ceased. He continued to reside at the Mint until 1849, where he



Facsimile of an Autograph Note of Pistrucci.

was employed in cutting dies for medals. In his spare time he was allowed to follow his proper profession. He obtained very high prices for his cameos and intaglios (the latter are now very rare), and occasionally executed busts, as those of the Duke of Wellington (in the United Service Museum), of Pozzo di Borgo, and several London friends.

In October 1839 the Papal government offered Pistrucci the post of Chief-engraver at the Mint of Rome, but finding his emoluments too low he returned to London in 1840.

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In 1849 the artist went to live at Fine Arts Cottage, Old Windsor, and a little later he moved to Flora Lodge, Englefield Green, near Windsor, where he died, of inflammation of the lungs, on 16. September 1855.

His sight remained good to the last; he was able to do minute work, and undertake orders for gems until a few months before his death. His handwriting was unusually small. I reproduce a facsimile of one of the autograph notes which accompanied some of the coins in his collection, which until a few years ago were in the possession of his relative, Major Serafino Poggioli, of Rome.

Pistrucci had six children, the two eldest were born at Rome, and one died in early youth. His son, Camillo, was a pupil of Thorwaldsen, and obtained an appointment from the Papal government to restore ancient statues. He died of cholera in 1854. The two younger daughters, Elena and Maria Elisa (Signora Marsuzi), who resided for some years at the Mint with their father, after the family's return to Rome, acquired skill in gem-engraving and attained celebrity at Rome, at a later time, as Cameo-engravers.

Pistrucci was a Member of the Athenaeum Club from 1842, and held diplomas from the Academy of St. Luke at Rome, from the Royal Academy of Arts at Copenhagen, and from the Institute of France. He was a man of fine presence, but very excitable, and as he describes himself, unfortunately very proud. He was very persevering and laborious, working sometimes for eighteen hours out of the twenty-four.

To honour the memory of Pistrucci the municipality of Rome has given his name to one of the streets of the new aristocratic quarter of the city.

It may be going too far to endorse D[r] Billing's appreciation of the artist when he says : " Pistrucci was, and is, and will remain, the immortal of the nineteenth century, as Dioscorides of the first, and Cellini of the (cinque cento) sixteenth ; " nevertheless, the Italian Medallist and Gem-engraver stands very high amongst his colleagues, and in the glyptic art he certainly was not surpassed in the nineteenth century.

Extract from *The Illustrated London News*.
Sep. 22[d] 1855, page 347.

Benedetto Pistrucci is no more! Who has not heard of Pistrucci? It was Pistrucci who made (with the exception of the Shillings and Sixpences) all the Coins of King George III, since the Peace of 1815, and the six principal coins of King George IV. He was the great man at the Mint between Pingo and Wyon, and was certainly a master in his art. The collector of English medals has few finer things to show than the Coronation medal of George IV ; which the then Master of the Mint very properly entrusted to Benedetto. There was a great outcry at the time at the selection of a foreigner ; but we doubt very much if there was anyone then in England at all equal to Pistrucci in the mysterious art of die-sinking. The result at least justified the choice. Die-sinkers for the coins in

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England have lived in a state of warfare with one another. The great Simon, in the reign of King Charles II., was at strife with the Dutch brothers, the celebrated Roettiers; his famous Petition Crown (perhaps the finest in the world) originating in his controversy at the Mint. The Roettiers afterwards quarrelled with Rawlins. Rawlins succeeded to more than one feud; Croker, an Irishman [1], employed at the Mint in the reign of Queen Anne, had his disturbances; his successors were not without theirs; and in our own time, the quarrel between the late Mr. Wyon and now the late Mr. Pistrucci was in the calling of art a matter of public and unhappy notoriety.

The man who made the coronation medal of George IV., and all the fine "Dragon" sovereigns of that Monarch, was, we believe, first brought into notice at the Mint when Mr. Pole was Master. Pole thought more than favourably of his abilities, and Pistrucci was at once employed on a medal (the Medal) designed to commemorate what was then a recent event, the Battle of Waterloo. Great things were expected from this medal. It was to excel we were assured — whatever "insolent Greece or haughty Rome" had struck and "sown" to commemorate their greatest victories both by land and wave, — what Simon had done for the great victories over the Dutch achieved by Blake against Van Tromp and De Ruyter, was to sink into insignificance when compared with Pistrucci's medal for the victory achieved by Wellington over Napoleon. The Master and the Moneyers of the Mint were plagued with early applications for proof impressions of the glorious medal. Collectors reserved central circles in their cabinets for examples of the coming wonder. Years passed by, and nothing was heard of it. The old King died, and still nothing certain was heard about it George the Fourth died, and collectors were still impatient. William the Fourth died, and Mr. Hamilton assured us that it was in hand — would be a glorious work, and one well worth waiting for. Then came the Mint Commission of 1848, and it was not forthcoming. Why? The artist had given — so he informed the Commission — ten long years, and those with long days, to this very Medal. But it was still unfinished. He had been ill used, but proposed to call on the Master of the Mint on the 1st of January, 1849, to place in his hands the two matrices of the long expected medal. The 1st of January came, but no medal. The Great Captain whose Victory it was designed to commemorate died, and yet no medal; and now forty years after the event Pistrucci himself dies, and the medal is unpublished and unknown to the Master of the Mint. If the commemoration of Waterloo had depended on Mr. Pistrucci's medal, it had been forgotten as much as Bosworth field or Bunker's hill. On Sunday last this eminent engraver ceased to exist. He died at Englefield Green in the seventy-third year of his age, a duration of life to which, in conversation amongst his friends, he had no idea of reaching. The fumes of the refinery at the Mint had shortened his days, so he was wont to allege, waiting the scriptural threescore and ten. From the sulphuric acid of that plague spot he had been subject (and from no other cause) to very severe headaches, and to a continuous difficulty in breathing. Sulphuric acid tainted his tongue in the morning and at night; yet he lived, we see, into his seventy-third year, and has left a name to be honourably remembered in the art he practised with a skill very rare indeed among modern die-sinkers. We sincerely trust that he has left the Waterloo Medal in a finished state; and, if so, that his friends will add to his well earned reputation by giving it to the world at once.

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1. A German (*Vide* Vol. I, p. 472).

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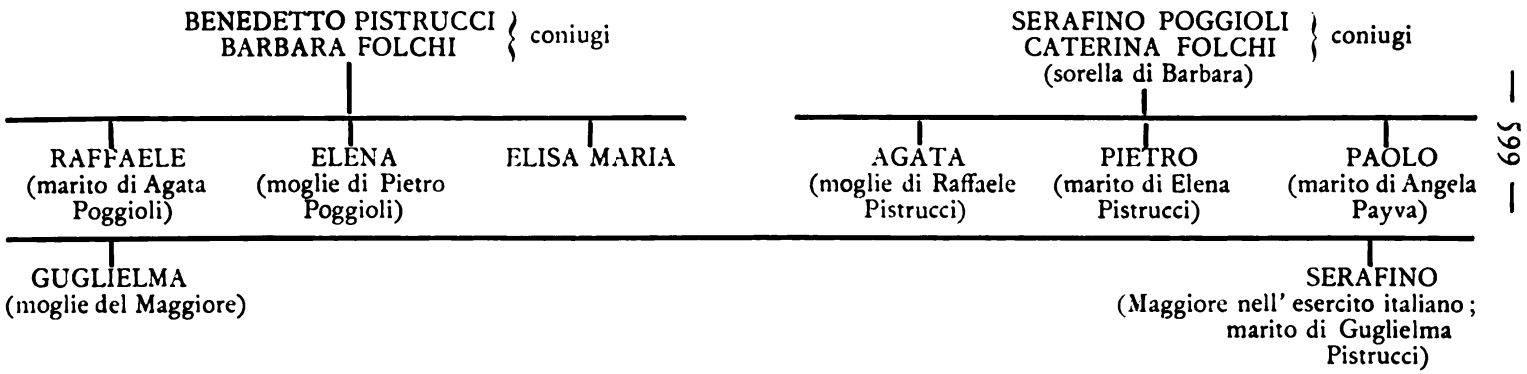
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GENEALOGICAL TABLE

SHOWING THE RELATION BETWEEN MAJOR SERAFINO POGGIOLI, OF ROME,

the owner of the Collection of Gems and Wax Models, to his ancestor Benedetto Pistrucci.



N. B. — Benedetto Pistrucci e Serafino Poggioli ebbero molti figli; ma nel sopra descritto albero genealogico delle due famiglie sono indicati solo i nomi di quelli che possono interessare per la monografia scritta dal sig. Forrer.

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LIST OF BENEDETTO PISTRUCCI'S WORKS

COINS

GOLD. GEORGE III. Pattern Five Pound piece, 1820 (only 25 struck). A specimen with plain edge (whereas the ordinary piece reads : DECUS ET TUTAMEN * ANNO REGNI LX * on edge) was sold at the Murdoch sale, March 1904, lot 175; — Pattern Two Pound piece, 1820 (about 60 struck). A specimen showing R/. only, with plain edge, is thus described by Pistrucci :

> The Proof is that of the rev. of the Two Pound Pieces of George III. and George IV. It is of the highest rarity as being the only one struck from the original die without any retouching, as shown by the dot which is found on the body of the horse. This piece is my property, and it was given to me by Mr. Pole; it is the first trial for the size of the Two Pound Piece, and the first done before obtaining the office of Chief Engraver at the Mint. — B. PISTRUCCI.

Pattern Guinea, 1816, by Pistrucci (Mont, n° 541); — Pattern Guinea, 1816; engraved by T. Wyon, after a model by Pistrucci (2 var.); — Pattern Sovereign, 1816, engraved by T. Wyon, with head of George III. copied from Pistrucci's cameo. This coin was presented to the artist by Pole, the Mint-master, and was until lately in the possession of Mr. Murdoch. who had two other specimens, one of which with grained edge; — Pattern Sovereign, 1816 (formerly in the C. E. G. Mackerell Collection). Obv. GEORG : III D : G : BRITT : REX F : D : 1816. Large laureated bust almost exactly as that upon the current shilling of 1816, but in



Pattern Sovereign, 1816.

this case the two ends of the tie float separately behind, further from the neck, and do not terminate in a small bulb or pellet as upon the shilling referred to, and the legend, although reading the same, is in smaller lettering upon the sovereign, the size of which is but 22.0 mill. against 23.5 for the shilling; R/. BRITANNIARUM REX FID : DEF : 1816. Square shield crowned, the point dividing the figures of the date; edge, straight graining (S. M. Spink, *Num. Circ.*, 1906, col. 9265); — Proof Sovereign, undated, and unfinished (*illustrated*, p. 589); — Pattern Sovereign (R/. only), struck

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without a collar and differing from the sovereign finally adopted in having St. George's left arm as well as hand showing behind the horse's neck. This piece was accompanied by the following autograph note :

This St. George is the first work I have done in my life with the graving-tool, and for this reason the public will excuse if it is not so fine as the later ones; besides, it was spoiled through the mechanical operations at the Mint or by accident, or maliciously, in order that my work should appear before the public more imperfect than that which I knew to be without taste. — B. PISTRUCCI.

Proof Sovereigns (2) (Reverses only), struck without a collar; the left arm is omitted in the design, the hand only being visible above the reins ; — Pattern Sovereign, 1817 (R℔. with the arm and hand showing in the design); — Proof Sovereigns, 1817, 1818, 1819 (excessively rare), 1820; — Ordinary Sovereigns, 1817, 1818, 1820; — Pattern Half-Sovereign, 1816 engraved by the T. Wyon, with head of George III., copied from Pistrucci's cameo. Two varieties are described in Spink's Catalogue of the Montagu Coll^{n}, n^{os} 560-1. A specimen with grained edge, in Pistrucci's collection, was enclosed, in the artist's autograph note :

Proof in gold of a head which was copied from one of my cameos by Mr. T. Wyon, First Engraver at the Mint, and the puncheon of which was afterwards retouched by me. The workmen at the Mint were unable to strike this piece on account of its too high relief, and would not give themselves the necessary trouble, in order to please Mr. Wyon, who could not bear with good grace that a work of his, retouched by me, should be issued. The same head was struck on a sovereign, and on a shilling, which however, were never issued; it is therefore of the highest rarity and unique. It was presented to me by Mr. Pole, of whom I asked the favour of keeping a record of my work. — B. PISTRUCCI.

Ordinary Half-Sovereigns, 1817-1818; — Pattern Half-Sovereign, 1820; — Pattern Crown, 1818; large head of King (Murdoch Sale, lot 202).



Sovereign of 1819, by Pistrucci.

GEORGE IV. Two Pound piece, 1823 (R℔. only). Merlin engraved the Obv., as Pistrucci refused to copy Chantrey's bust of the King; — Pattern Sovereign, 1821; — Ordinary Sovereigns, 1821-

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1825; — Pattern Half-Sovereigns, 1820, and 1821 (2 varieties). All three coins are in the Mint Museum; — Current Half-Sovereigns, 1821 (withdrawn on account of its resemblance in type to the Sixpence), 1823-1825 (with second type of Ꝛ.).

SILVER. GEORGE III. Pattern Five Pounds, 1820, exactly as the gold Pattern, with edge inscribed; the artist's name under the bust; — Pattern Two Pounds, 1820; artist's name omitted and his initials **B.P.** on Ꝛ. only. From the Pistrucci collection. The artist's own autograph note (signed) accompanied this coin. The following is the translation :

Enclosed are two proofs of the Two Pound Piece of H. M. George III., struck in pure silver. They were struck by me at the Royal Mint in London, as trials for the width of the flan, and to see whether the letters on the edge of the gold coins would come exactly in the centre. I did this with the permission of Mr. Pole, mint-master, and I did these experiments in silver, because there was no gold prepared as yet to strike. These proofs are of the highest rarity, as being the only two struck in that metal, and rarer still as being the first two which came out from the die. They remained in my possession with the permission of Mr. Pole; I paid their intrinsic value to Mr. Bradby, clerk to the mint. — B. PISTRUCCI.

Pattern Half-Sovereign, 1816; engraved by T. Wyon, after Pistrucci's cameo of George III,; — Pattern Half-Sovereign, 1820; same type as that of 1816; — Pattern Crown, 1816, from the Half-Crown die of 1816; edge inscribed in sunk letters, DECUS, etc.,



Pattern Crown, 1817.

etc. ANNO QUINQUAGESIMO SEPTIMO; — Pattern Crown, 1817 (*illustrated*). Garter ruled with horizontal lines, field divided by faint lines into squares; a pellet upon the horse's body, &c. Two other specimens in the Pistrucci Collection, exactly of same type, were struck from fractured dies, and two Proofs of the Ꝛ. die, also formerly in Mr. Murdoch's Cabinet (Sale lots 257-260); — Pattern Crown, 1817, with legend BRITANNIAR; Ꝛ. St. George and the

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Dragon within the Garter, outside of which is a beaded border, edge *incusely* inscribed on a sunk band, DECUS ET TUTAMEN ANNO REGNI QUINQUAGESIMO ȣ (*sic*) SEPTIMO, flan of unusual size; without the artist's initials, wt. 435 grs.; probably unique (Murd. Sale, lot 261); — Pattern Crown, 1817; Obv. BRITANNIARUM, &c.; ℞. motto in large lettering, beaded outside border; edge inscribed in raised letters within fine cord borders, DECUS ET TUTAMEN · ANNO REGNI LVIII.; without artist's initials; wt. 436 grs. (Murd. Sale, lot 262); — Pattern Crown, 1818; Obv. GEORGIVS III D : G : BRITANNIARUM REX F : D : 1818, very large head, laureate, to right, neck



Pattern Crown, 1818, by Pistrucci (without his signature).

short and bare artist's name in full beneath; ℞. St. George and Dragon within the Garter, artist's name in full in exergue, the Garter ruled with fine horizontal lines; edge plain, a toothed border each side, struck from a finished die; — Another, similar, but with the edge inscribed in large lettering occupying the whole width of the edge; — Another, similar, but with the edge inscribed in smaller letters; probably unique (Murd. Sale, lot 270); — Pattern Crown, 1818 (Obv. only, *illustrated*, p. 587), struck from a fractured die, but considered by Pistrucci himself to be "the best head which he ever did for that coin"; — Pattern Crown, 1818; lettering larger, smaller laureate bust, neck bare; artist's full name beneath; edge inscribed as usual ending ANNO . REGNI . LVIII; — Pattern Crown, 1818, type as the current Crown, the lettering on Obv. being smaller than in the preceding coin; ℞. as the last, except that the horizontal ruling of the Garter is omitted; edge *incusely* inscribed DECUS ET TUTAMEN * ANNO REGNI LVIII * (probably unique); — Pattern Crown, 1818; laureate head to r., smaller than on current coin, and a different type; without artist's name (*illlustrated*). This was in the Pistrucci Collection; — Pattern Crown, 1818; as the specimen in gold; type of the ordinary Crown, but with large head (*illustrated*); — Proof Crown, 1819 (of the circulating type); —

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Crowns (in currency) 1818, 1819, 1820, each with different years of his reign, 1818 has two varieties LVIII and LIX, 1819 also LIX and LX. The 1818 crowns were the first made current in George III.'s reign and none had been put into circulation since 1751; — Trial Half-Crown (Obv. only) of 1816, but from



Obv. of Pattern Crown, 1818 (which exists in *R*. and *V*.).

an unfinished die, the date reading 181-only, edge plain; features of the King differing slightly from the current coins. This Trial



Crown of George III., 1818 (current type).

piece, with two Proof Half-Crowns, dated 1817, formed part of the Pistrucci collection, and was accompanied by an autograph note of the artist :

Proof of the head of the Half-Crowns of George III., a work by T. Wyon, Chief-engraver at the Mint and retouched by me with the diamond point. This head was copied from one of my cameos preserved at the Mint, but was never issued; the puncheons of the said head, retouched by me, were burnt several times at the Mint. They are extremely rare, as although they resemble the Half-Crowns in circulation, they differ much in the face, which on the common coins is more morbid. Given to me by Mr. Pole. — B. PISTRUCCI.

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Proofs (5), obverses only, incuse, of the Half-Crown, numbered 1 to 5 at the back and illustrating the progress made by the artist at different stages of his work; no legends. From the Pistrucci collection; originally there were six to the set, but the original document, signed by Pistrucci, which was sold with the proofs states that one had been sold, evidently many years ago. The following is a translation of a portion of Pistrucci's interesting notes :



Obv. of Pattern Half-Crown, 1817.

To do this work (i. e. the Half-Crown) which was my second in steel I had from time to time incuse proofs made of the puncheon in order to verify the perfection of the flan before going on with the work. This I did with the permission of the Master of the Mint, because I did not want Mr. Wyon to deceive me, as he had done previously in making me work on a false (uneven?) surface and I explained that I could not get along with the work which was quite lost, and that I was obliged to begin again three times, because I had been given a bad puncheon to work upon At the end the mint-master remonstrated with Mr. Wyon, who was obliged to give me a good puncheon, which is the one with which I produced afterwards the Half-Crowns of George III, showing the neck only. — B. Pistrucci.

Pattern Half-crown, 1817 (formerly in the C. E. G. Mackerel Collection). The difference between this pattern and the ordinary current Half-crown of 1817 consists, as may at once be seen from the illustration, in the shield on the reverse. That on the current half-crown is quite plain, whilst this has the edge of the shield ornamented with scroll-work all round except the top. This decorated shield is also larger, overlapping the Garter very considerably and probably obliterating the motto. The motto is not touched at all by the shield on the ordinary half-crowns. The decoration is practically the same as upon the shilling of 1816 and following years (S. M. Spink, *Two Interesting Coins by Pistrucci*, Num. Circ., col. 5265.)

Half-Crowns, current issue, 1816, 1817, engraved by T. Wyon, after a model in jasper by Pistrucci. Proofs exist of these, both with

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plain and grained edges; — Pattern Shilling, 1816; — Current Shillings, 1816, 1817, 1818, 1819 and 1820, engraved by T. Wyon, after Pistrucci's model in jasper. Also Proofs of these dates; — Pattern Sixpence, 1816; — "Current" Sixpences, 1816-1820, by T. Wyon, after Pistrucci's cameo. Also Proofs of these dates. The Pistrucci collection comprised a Proof Shilling, 1819, and Sixpence,



Pattern Half-Crown, 1817.

1820, struck in pure silver, with grained edges, which had been presented to him by Pole; — Maundy Money, 1816-1820, with bust copied from the shilling of 1816, by T. Wyon, the head



Unique Sixpence of 1820.

being modelled from Pistrucci's cameo. The Mint Museum still preserves models in red jasper, by Pistrucci, of the head of George III., for the Crown, Shilling and Sovereign.

GEORGE IV. Pattern Crown, 1820; obv. as the current crown; ℞. also similar, but St. George has a long streamer of hair attached to the back of his helmet; edge plain (*illustrated supra*); — Proof Crown, 1821; edge inscribed: ANNO REGNI TERTIO, the last word being an error; — Proof Crowns, 1821, 1822; — Current Crowns, 1821, 1822. Of the Crown of 1821, £ 31.284-worth (above 125.000) were actually minted. — "Towards the close of the year 1824 his Majesty having expressed disapprobation of the portrait upon his coins, not liking the harsh wiriness of the hair, nor deeming the likeness correct, commanded Chantrey to prepare a medallion from his own bust of the King, which was universally approved of as an

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exquisite work of art, and a most perfect resemblance. When the medallion was completed, Pistrucci was directed to engrave dies for a new coinage; this he positively refused to do, on the ground of its being beneath his dignity to copy the works of any other artist. The work was therefore confided to William Wyon, and Pistrucci



Lead impression of R℔. of Five Pound piece, 1820.

from that time was allowed to enjoy a sinecure at the Mint" (Hawkins, *op. cit.*, 419); — 'Current' Half-Crowns, 1820-1825; obv. by Pistrucci; R℔. by Merlin. Proofs exist of the dates 1820, 1822-4; — Pattern Shilling, 1820; type as the *First issue* Shilling



Lead Impression of Obv. of Pattern Crown, 1818.

of 1821; — 'Current' Shillings, 1821, 1824, 1825 (Obv. only); — Pattern Sixpence, 1820; Rose, shamrock and thistle type; — 'Current' Sixpence, 1821, 1824, 1825, 1826 (Obv. only); — Maundy Money, 1821-1830 (Obv. only). The bust upon all the Maundy Money of this reign continued to be struck after Pistrucci's model.

COPPER. GEORGE III. Proof Sovereign. 182- (R℔. only); — Proof Crowns, 1821 (5), three with plain edges, one reading, ANNO REGNI SECVNDO, and another, with faint lettering on

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edge. From the Pistrucci collection; — Pattern Crown, undated; obv. by Pistrucci, die of 1821 Crown; R⁄. by Wyon; — Two R⁄s. of Crown, dated 182-; edges plain; — Pattern Half-Crown, 1824; edge plain; — Irish Pattern Penny, 1822; only the obv., R⁄. by Wyon (only six struck); — Irish Penny, and Halfpenny, 1822-1823, bust modelled by Pistrucci; R⁄. engraved by W. Wyon, and struck by Matthew Boulton at the Soho Mint; — Pattern Farthing, 1822.

LEAD. GEORGE III. Proofs (4) of R⁄. of £ 5 piece of 1820; on three the St. George and dragon is within linear circle (*one illustrated*);



Obv. of Pattern Crown of George IV., by Pistrucci.

— Unfinished Proof obv. of £ 2 piece, 1820, dated; no signature; — Proofs (3) of R⁄. of £ 2 piece; two without signature, and one signed **B.P.**, and type within depression; — Two heads of the King, intended for the £ 2 piece, one showing lines across field; — Proofs (3) of R⁄. of Sovereign, all three different, one with type within circle; — Pattern Half Sovereign, obv. only, undated; no legend; laur. head within concentric circles; — Proof obv. of Half-Sovereign, 1817; head larger than on last; no circle around legend; — Set of four Pattern Crowns. obv. only (1818), small head of King, showing the evolution of the artist's work (*illustrated, supra*). The field is divided into square divisions; — Set of four Pattern Crowns, obv. only (1818), large head of King, also showing the evolution of the die; 1. Laur. head only; 2. Similar; date and legend added in pencil; 3. Complete die, but without artist's name; 4. Artist's name added (*illustrated supra*); — Obv. of Pattern Crown, 1818 large flan and large lettering; — Obv. of Proof Crown, 1818, with artist's name; — Obv. of Pattern Crown, 1818; very large head; signed (2 varieties); — Pattern Crown, 1818; large head (both sides); — Incuse impressions of obv. of 1818 Crown (3); from unfinished dies, each different; — Impressions of R⁄. of Crown (2); one with usual inscription, but not on the Garter, which is not

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shown; varieties of design of St. George and Dragon type; — obv. of Pattern Crown, 1818, differing in the portrait from the current coin.

GEORGE IV. Impression of obv. of Sovereign on a very thick flan; — Two Reverses of Sovereign, 1821 (one on raised flan, the other incuse); — Proof Sovereign, obv. only, in Barton's metal, 1825; — Proof Sovereign, R℣. only, undated, in Barton's metal;



Obv. of Coronation Medal of Queen Victoria, 1838, by Pistrucci.

— Pattern Half-Sovereign, 1820 (R℣. only); — Pattern Crown. 1820 (R℣. only); St George with long streamer to helmet; — Pattern Crown, undated (obv. only), with Pistrucci's signature; but of the King to l., laureate; unique (*illustrated*). All these lead impressions were formerly in Pistrucci's own collection.

Pistrucci's signature on coins and medals is usually **B.P.** or **PISTRUCCI**, and on a Pattern Crown of George IV., *B. Pistrucci* in script.; on gems, **Λ** or **Β.Π.**, and also **ΠΙΣΤΡΥΚΚΙ**. On a medal of Frederick, Duke of York, he signed **ΠΙΣΤΡΥΚΚΙ ΑΥΤΟΠΤΗΣ ΕΠΟΙΕΙ**. ' Done by Pistrucci from the life '.

It appears that the statement circulated by the artist's opponents that he cut steel matrices for the coins with a lapidary's wheel is unfounded, as also that the Wyons taught him die-engraving.

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MEDALS.

Coronation Medal of George IV., 1821 (official); — Lord Maryborough (Wellesley Pole) 1823; — George IV.; Rv. Trident and



Medal ot the Duke of Wellington, 1841.

dolphins, 1824 (a speculation of Messrs Rundell and Bridge, the Court jewellers; but as it happened, not successful with the public); — Frederick, Duke of York, 1827 (Pistrucci executed for the jeweller Hamlet a large medal of the Commander-in-chief, and a minia-

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ture one, not more than a quarter of an inch in diameter, which was in great request amongst H.R.H.'s friends, and was worn in rings, etc.); — Sir Gilbert Blane (the Blane naval medical medal), 1830; — Coronation Medal of Queen Victoria (official), 1838 (executed from sittings, but hastily finished, and did not give satisfaction); — Coronation Medal of Queen Victoria, 1838; Rℒ. DA FACILEM CVRSVM, etc.; made for Rundell and Bridge (*obv. illustrated*); — Duke of Wellington, 1841; Rℒ. Helmet covered with allegorical figures (a rival, says Dr Billing, of the celebrated antique gem, bearing a helmet, with Bellerophon on Pegasus spearing the Chimaera (*illustrated*); — The Hon. John Chetwynd Talbot, Q.C. 1853 (a specimen in the Guildhall Library); —



Portrait-cameo of the Duke of York.

Dies for the Waterloo medallion, 1817-1850, from which only electro-types and impressions in soft medal have been produced (*illustrated*). The Waterloo medallion, observes Mr. W. Wroth, is full of beauty and delicacy in detail, though it betrays its piecemeal composition in a certain lack of vigour and harmony as a whole. Pistrucci estimated this medallion to contain the work of thirty common medals, and as his charge for a medal obverse was 100 guineas, he was paid £ 3500 for this work; — Seal of the Duchy of Lancaster, 1838 (executed in fifteen days); — Visit of George IV. to Ireland; — and possibly also a medal executed in his style of Sir Palmer Ross, Governor of the Ionian Islands; — Joseph Planta, F.R.S., 1817, etc.

Pistrucci directed the Long Service Military Medals of William IV. and Victoria, and also W. J. Taylor's medal of Taylor Combe, 1826.

GEMS.

Portrait-cameo of the Duke of York (*illustrated*); on black and white onyx; — Medusa, in red jasper, full-face cameo; sold

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by Pistrucci for 200 guineas ; — Medusa, in sardonyx of three strata, the hair and serpents being cut in the brown upper stratum ; — Three-quarter front face of the infant child of a friend, in sardonyx ; — Leda and the swan, in onyx; — St. Andrew on the



Force subdued by Love and Beauty.

cross, in oriental sardonyx ; the badge of the Scotch Order of St. Andrew. The workmanship, says Dr Billing, was remarkably fine, including the motto, NEMO ME IMPUNE LACESSIT, in large Roman



Tragic Mask, cameo.

letters. For this work the artist was paid 350 guineas by Lord Lauderdale ; — Portrait-cameo of Princess Victoria ; — Portrait-cameo of Queen Victoria ; — Young Bacchus, cornelian onyx (300 guineas) ; — Force subdued by Love and Beauty (*illustrated*) (200 guineas) ; — Minerva, cameo ; 4 inches diam. (500 guineas) ; — Siris bronzes, copy in cameo (250 guineas) ; — Cameo of

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Augustus and Livia, sapphire (fetched only 30 £ at the Hertz sale, but Pistrucci was paid £ 800 for it); — Cameo, in onyx, with portrait of Victoria as Princess on one side, and as Queen on the other; — Head of Flora (*illustrated*); several replicas; — Tragic Mask, in



Head of Medusa.

the antique style, on a fine bluish-white chalcedony, of the best Oriental quality; — Crowning of a Warrior, cameo in the Hermi-



Chariot of Mars and Venus.

tage Museum, St. Petersburg; — Portrait-cameo of the Grand Duchess Eliza Baciocchi; — Portrait-cameo of Caroline, Queen of Naples; — Portrait-cameo of Princess Borghese; — Portrait-cameo of Grand Duke Felix of Lucca and Piombino; — Portrait-cameo of Marchesa Canami; — Portrait-cameo of Sir Joseph Banks; — Portrait-cameos of George III., in red jasper (Crown, Shilling and Sovereign size) at the Royal Mint, London; — Portrait-cameo of Lord Maryborough (Wellesley Pole); — Portrait-cameo of W. R.

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Head of Hercules.



Head of George IV.



Masks of Tragedy and Comedy.

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Hamilton; — Portrait-cameo of George IV.; — Portrait-cameo of Wellington, facing; signed: ΠΙΣΤΡΥΚΚΙ; — Another; head in profile; small (*illustrated*); — Antique male head, wearing corn-wreath, in Vienna Museum (Billing, fig. 188); — Head of Medusa, in jasper; 2 ½ in diam. (*illustrated*); sold for £ 40 at the Morrison



Horse's head.

Gem Sale, 1898); — Head of George IV., mounted in a ring, 1821 (formerly in Sir John Evans' collection); — Portrait-cameo of George III., same head as on the artist's halfcrown, onyx.

The following gems of Pistrucci's skill are still in the possession of the family. Tragic Mask; in chalcedony (*illustrated*);



Head of the Duke of Wellington.

— Chariot of Venus and Mars: onyx (signed: ΑΥΛΟΥ); — Masks of Tragedy and Comedy, cornelian; — Genius; shell cameo; — Antique head in German agate; — Duke of Wellington; onyx; — Horse's head; sardonyx; — Medusa, head to r.; sardonyx [1]; — Hercules with lion's skin; sardonyx, etc.

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1. Roma 17.2. 1906. Mio caro Signore, Le trascrivo un estratto del *Daily News* del 6 Maggio 1862 che riguarda una Medusa che trovasi nella mia collezione. « The superintendents were yesterday busy arranging a wonderful collection of « Cameos, which will be exhibited to-day. Some of the best are by Eliza Pistruc- « ci, daughter of our eminent medallist; but the wonder of the collection is a « Medusa's head by Benedetto, to which no doubt all the virtuosi will be attract- « ed. »

Salutandola sempre carmentae e con i migliori auguri sono suo Devmo,

MAGGIORE S. POGGIOLI.

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In his autobiography, Pistrucci states that he had often seen camei of his work, sold to Roman dealers, converted into veritable



Head of Medusa.



Antique Head.



Tragic Mask.

antiques by roughening and steeping to give them a *patina*. To obviate this he used to place his private mark, a Greek Λ, in some concealed place on the hair or drapery of his figures.

MODELS IN WAX.

Princess Baciocchi (2 var.); — George IV. (*illustrated*); — St. Andrew; — Venus, Cupid and a Lion; — Leda and the Swan; — The Chariot of Mars and Venus; — Cornucopiae; — European Rat; — Lion; — Head of Medusa; — Study of a horse; — — Death of Adonis (*illustrated*); — A figure (first model executed by Pistrucci); — Swan; — Amphora; — Head of Medusa, in profile; — Jupiter, Juno and Hercules; — St. George on horseback; — Bust of Wellington; — Reverse of Waterloo Medallion; — Ornamented Helmet; — Duke of Wellington; — Death of Nelson (2 var.); — St. Andrew; — St. George; — Apollo's Chariot; — Diana bathing; — St. George; — Hercules strangling the Nemean lion; — Queen Victoria on horseback; — Coronation of Queen Victoria (2 var.); — Child holding anchor and compass; — Coronation of George IV.; — St. George; — Bust of St. George; — Galatea with dolphins; — The Parthenon Marbles; — Horse; — Hercules; — Hand; — Ear of corn; — Child studying; — George IV. of Hanover; — St. Paul preaching; — Venus asleep; — Birth of Venus; — Mask of Tragedy; — Arms of the House of Lancaster; — India; — The Zodiac; — George III.; — Tiger; — George IV.; — Queen Victoria; — Dog's head; — Hercules being presented to Jupiter and Juno; — Oak-wreath; — St. George with the Lion; — Three Portraits; —

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Silenus and infant Bacchus; — Masks of Comedy and Tragedy; — Three figures representing the United Kingdom; — The Waterloo Medallion; — Portrait of Queen Victoria; — Ariadne crowned by Cephalus and Procris (2 var.); — Minerva medica; — Lion and Tiger; — Two children wrestling; — Donkey; — Chariot of Mars and Venus; — Portrait of Napoleon I., executed during the Hundred days (*illustrated*); — Venus drying her hair; — Rabbit; — Ape; — Hippocamp with three heads; — Venus and



Portrait-model of George IV.

Cupid; — Genius riding on dolphin; — Genius (*illustrated*); — Napoleon III., and the Empress Eugenie in England; — Lion on crown; — Venus and Mars; — Venus and Cupid; — Lion's head; — Diana and Cupid; — Bacchante (8 var.); — Child with anchor; — Genius with hands tied; — Visit of George IV. to Ireland; — Britannia resting on shield; — Britannia with trident and lion; — Psyche; — Sappho; — Orestes; — Triumph of Bacchus; — Jupiter seated and Ganymedes; — Diana; — Jupiter with three eyes; — Marsyas bound to a tree; — Antique head; — Silenus with tiger's skin; — Portraits of Grand Duchess Eliza of Tuscany with Prince Baciocchi her son; — Betrothal of Queen Victoria; — William IV. and Adelaide; — Child with dog; — Minerva; — Chariot of Apollo; — Jason with the golden fleece; — Arms for a Military medal; — Faun and young; — Egyptian figure; — Crowned head of George IV.; — Queen Victoria on horseback; — Temple of Minerva; — The three Kingdoms; — Lion on crown; — Por-

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trait of Paganini; — Cupid and Psyche; — Male figure with legs crossed; — Male figure in profile; — Male figure facing; — Male figure carrying another on shoulders; — Male figure kneeling; — Study of Mercury; — Bust of Julius Caesar; — Bust of Minerva; — Hercules; — Euterpe; — Thalia; — Mercury; — Two hands clasped; — Mercury and Nymph; — Britannia leaning against column; — Venus stopping the chariot of Mars; — Apollo's char-



Death of Adonis.

iot drawn by four horses; — Drunken Faun; — Homer; — Lion's head; — Roma; — Antinous; — Orcanus burying his children; — Hercules and Lycas; — Neptune and Nymph; — Head of Ceres; — Minerva; — Youthful Bacchus (*illustrated*); — Portrait of Combe (formerly in the possession of D^r^ Gray of the British Museum); — Joseph Planta (engraved by W. Sharp, and published in 1817 by W. Clark of New Bond St.); — Matthew Boulton, † 1809 (in Medal Room, British Museum); — D^r^ Anthony Fothergill. " This wax model was submitted by the artist as a design for the Fothergillian medal of the Royal Humane Society in 1837. On the suggestion that he should use another artist's design, Pistrucci

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refused to execute the medal, and, when the secretary of the society called on him, practically had him turned out of the mint". (*Dict. Nat. Biog.*, XLV, 331); — Head of Ceres, a fragment in cornelian-onyx (reproduced in Billing, fig. 152); — Rape of



Genius.

Europa; — Amazon and Ajax; — Apotheosis of Napoleon I.; — Faun and Bacchante; — Lion and Tiger; — Bacchanalian scene; — Faun and Leucotea; — Two satyrs; — Triumph of Ariadne; —



Head of Youthful Bacchus.

Ulysses and Leucotea; — Three Fauns around a tree; — Victory and a Lion; — Venus at her bath with the Graces; — Narcissus and Cupid; — Jupiter, Hebe, Perseus and Andromache; — Flora; — Galatea; — Psyche; — Juno; — Danaid; — Facing head; — Bee; — Owl., etc.

Besides these Major Poggioli's collection at Rome comprised 159

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models representing Portraits of celebrated Persons, mythological subjects, historical events, and busts drawn from the antique or of Pistrucci's design.

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PISTRUCCI, ELENA (*Ital.*). Daughter of Benedetto Pistrucci, born in London, 5. October 1822, died at Rome, 30. September 1886.



Caroline Billing.

She was herself a clever Gem-engraver, and has left some excellent productions. Among these are: Portrait cameo of Caroline Billing, jasper-onyx (*illustrated*); — Head of Zephyrus, carnelian cameo; — Vasca delle colombe; — Minerva; — Madonna; — Bacchante, etc.

PISTRUCCI, MARIA ELISA (*Ital.*). Daughter of Pistrucci; married Signor Marsuzi, born at Rome, 15. July 1824, died there, 19. January 1881. She was also a noted Gem-engraver, by whom are

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some very clever productions: Head of Aesculapius, from the antique; pale Oriental chalcedony-onyx; — Portrait-cameo of Pistrucci, sardonyx; — Death of Adonis, after her father's model in wax; sardonyx cameo; — Queen Victoria, in star; cameo in carnelian-onyx; — Mythological figure; — Medusa, etc.



Benedetto Pistrucci.

Both Elisa and Elena Pistrucci possessed great skill in the cutting of shell-cameos, the wearing of which, mounted as brooches, was very fashionable during the second and third quarters of the nineteenth century.

PITAU, NICOLAS (*Flemish*). Engraver at Paris, *circ.* 1690-1696.

PITH, HANS VAN DER (*Germ.*). Also **PÜTT,** and **VON DER PUTT.** Medallist and Coin-engraver, worked in Brunswick, and later at Nuremberg. The date of his activity is comprised between 1590 and 1653; in which year he died at Cassel. His signature **H·V·P.** occurs on oval Portrait-medals of Anna Sophia, daughter of Prince-Elector John Sigismund of Brandenburg, 1618; — Frederick Ulrich, Duke of Brunswick; — Emperor Ferdinand II., &c. *Vide* **PUTT.**

BIBLIOGRAPHY. — P. J. Meier, *Untersuchungen über die Medaillensammlung des Herzogl. Museums zu Braunschweig*, Blätter für Münzfreunde, col. 2051. — Merzbacher, *op. cit.*

PITRE. *Vide* **PIERRE VAN SOLINGHEM.** Mint-engraver at Vimy (France), 1655-56.

PITT, JAMES (*Brit.*). Manufacturer of Tradesmen's tokens, established at Birmingham, towards the end of the eighteenth century. Thomas Wyon worked for him and engraved amongst others Crewkerne Halfpenny tokens, issued by Sparks and Gidley; Portsmouth Halfpennies for Robinson; Portsmouth and Portsea Halfpennies for J. Brent, &c.

BIBLIOGRAPHY. — Pye, *Provincial Copper Coins.*

PITTNER, ANTON (*Austr.*). The present Die-sinking establishment

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of **A. PITTNER N**(achfolger), at Vienna, was founded about 1850 by Anton Pittner, but on the resignation of the founder in 1867 it came under the direction of Victor Conradi, who died in 1892, and was succeeded by his daughter Fräulein Theresa Conradi. This lady was married in 1900 to Herr Friedrich Orth, the present owner of the business, which he carries under the name of **METALL-PRESS-UND PRÄGEANSTALT FRIEDRICH ORTH VORMALS ANT. PITTNERS NACHF.**

Anton Pittner was born in 1814 and died on 21. February 1892. Apprenticed as a Goldsmith, he was a clever Engraver, and the works he founded about 1850 were during the fifties and early sixties in a very flourishing state, thanks to his initiative and energy. Unfortunately he was of a very restless temperament, and always striving after new ideas and fresh processes, so that his affairs went from bad to worse and in 1867 he had to wind up his business, which fell into other hands. He supported himself after that date by engraving tickets, and manufacturing cartridge cases for the army, but died a poor man, in receipt of charity from his relatives and friends. *Vide* **CONRADI.**

Many of the fine productions by foremost Austrian Medallists were struck at these works, which have at times also being engaged in issuing coins to relieve pressure at the Austrian mint or for foreign governments, the Balkan States in particular.

Among the medals issued by this firm, I will only mention a few of the best-known : Recovery of the Emperor Francis Joseph, 1853; — Marriage of the Emperor with Princess Elizabeth of Bavaria, 1854; — Birth of Crown Prince Rudolph, 1858; — Industrial Exhibition at Krems, 1864; — Silver Wedding of Their Majesties, 1879; — Return of Francis Joseph I. from the Diet at Frankfort-on-M., 1863; — 'Volksfest' Memorial medal of Haadersdorf, undated; — Fifth Centenary of the Reunion of Tyrol with Austria, 1863 (2 var.); — Centenary of the Confraternity of Widows and Orphans of Artillery men, 1864; — Visit of Francis Joseph I. to Hungary and Transsylvania, 1887; — Visit of Crown Prince and Princess Rudolph to Galicia, 1887; — Translation of the body of Adam Mickiewicz to Krakau, 1890; — 25th Anniversary of the Belgrade Rifle Club, 1890; — Centenary of Ignaz Leopold de Pauli, 1891; — Servia's New Constitution (modelled by Otto Burger); — Industrial Exhibition at Trieste, 1891; — Greater Vienna, 1891; — Agricultural show at Agram, 1891; — Fräulein Theresa Conradi, 1892; — Sharpshooters' Club at Hermannstadt, 1894; — Official Decoration to Civic Riflemen of Königsberg (Bohemia) for 25 years' faithful service; — Memorial Medal of Kossuth Lajos, 1894; — Jubilee of Thaddaeus Kosciuszko, at Krakau, 1794-1894; — Pilgrims' Badges of Vienna, and Czestochau; — Prince Eugene of Savoy, Inauguration of his Monument at

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Vienna, 1865; — Prize Medal of the Commercial and Industrial Society of Sechshaus, 1869; — Centenary of the Maria Theresia, Military Academy, 1862, &c.

PITTNER, WILHELM (*Austr.*). The Die-sinking establishment of W. Pittner at Vienna has been favourably known since 1856 for the production of numerous Prize Medals, which are mostly of local interest. The medallists Neuberger, Neudeck, Tautenhayn, and Scharff have occasionally given this firm models of medals to issue.

Among the productions of W. Pittner's Works I have noted the following : Greater Vienna (Aggrandizement of the City), 1890; — 45th Anniversary of Emperor Francis Joseph I.'s reign, 1893; — Military Manoeuvres at Landskron (Bohemia), 1894; — 25th Anniversary of the Academic Institute of Jassy, 1891; — International Hygienic Congress and Exhibition of Foodstuffs, at Vienna, 1891; — Dr J. Billroth, 1894; — Ignaz Spöttl, 1892; — Choral Festival at Krems, 1892 (by R. Neuberger); — Golden Wedding of Heinrich and Sofie Freund de Toszeg, 1892; — Industrial Show at Eger (Bohemia), 1892 (modelled by A. Quintus); — 360th Anniversary of the Relief of the city of Waidhofen a. d. Ybbs from the Turks, 1892; — 90th Birthday of Mises Meyer Rachmiel, of Krakau, 1890; — Journey of the Emperor Francis Joseph to Bohemia, 1891; — Industrial Exhibition at Olmütz, 1892; — Excursion of the Vienna Numismatic Club to Göttweig, 1892; — Francis Joseph I. in Hungary, 1892; — Inauguration of the Honved Monument at Budapest, 1893; — Rifle Meeting at Schwechat, 1893; — Grütli Festival at Neuchâtel, 1893; — International Olympic Games, at Athens, 1896; — Blessing the flag of the Catholic Club of Journeymen of Baden, 1893; — Interview between the King of Hungary and German Emperor at Totis in September 1897; — Building of the new Jassy University, 1897 (by F. Leisek); — 30th Anniversary of Fünfhaus Choral Club, 1892; — Opening of the Jubilee Exhibition at Vienna, 1898; — Jubilee Rifle Meeting at Vienna, 1898; — Jubilee of the Emperor Francis Joseph I.; R/. Seated Bellona, FÜR GOTT, KAISER UND VATERLAND ZIEH' DAS SCHWERT MIT STARKER HAND; — Inauguration of the Karawank Tunnel; — Christening Medal of Prince Nicolai of Roumania, etc.

In 1896 Wilhelm Pittner produced 25000 medals for the Olympic Games in 21 days and in 1898, 443,900 Kaiser Franz Joseph Jubilee Medals, 190,000 Medals for the Vienna "Kinderfestzug", and 280,000 Medals for the Schoolchildren of Austria, making a total of 913,000 medals, executed in 120 days.

BIBLIOGRAPHY. — *Information kindly supplied by Herr Wilhelm Pittner.*

P. K. *Vide* **PHILIPP KLÜVER**. Mint-master at Dantzig, 1588-1610.

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P. K. *Vide* **P. KAISERSWERTH.** Medallist at Vienna, *circ.* 1740-1770.

P. K. *Vide* **PETER KEMPSON.** Die-sinker and Token manufacturer at Birmingham, last decade of the eighteenth century.

P. L. *Vide* **PETER LÖHR** of Goslar. Mint-master at Paderborn, 1655-1658, Göttingen, 1659-1663, Bückeburg, 1660, Hildesheim, 1663-1665, Nordheim, 1665-1671, Catlenburg, 1675-1676, and Ellrich, 1676-1679.

P. L. *Vide* **PEER LUNDGREN.** Medallist at Stockholm, second half of the nineteenth century.

P. L. M. *Vide* **PHILIPP LUDWIG MAGIUS.** Mint-master at Clausthal, 1792-1802.

P. L. The initials Π. Λ. (Paul Lambros?) occur on a Medal awarded to James Woodhouse for Services in the Public Administration of the Ionian Islands, 1845.

PLACHT, RICHARD (*Austr.*). Medallist and Assistant-engraver at the Vienna Mint (1907); was born at Ober-Kratzau in Bohemia on 4. January 1888; studied at Vienna, 1898-1901; 1901-1904 under Prof. Tautenhayn, and 1901-1902 under Prof. Myslbeck at Prague.

He has done some works of sculpture, but is better known as a Medallist. In 1905 he was appointed Assistant-engraver at the Vienna Mint.



Portrait of a Child.

Amongst his productions I have come across the following: Portrait of a Child, 1903 (a very pretty study, *illustrated*); — Portrait-plaquette of Prof. Rudolf Virchow; — Portrait-medal of D^{r} Eugen Lucius, 1903; — Portrait-plaquette of D^{r} Karl Lueger, burgomaster of Vienna; — D^{r} Rudolf Sonndorfer, 1908; — Eduard Fiala, numismatist, 1905; — Ritter von Lindheim, 1906; — Harpner; — Friedrich Ludwig Yahn, etc.

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PLAICHER, HANS (*Germ.*). Mint-engraver at Landshut, *circ.* 1445.

PLAISANCE, PIERRE (*French*). Mint-master at Troyes, 1369-1395. The engravers Mathieu de Luchieu and Pierre des Mesmey worked under him.

PLAIX, CHARLES PIERRE (*French*). Gem-engraver, born at Paris; pupil of Hüe. By him are: Onyx cameo representing 'Perseus and Andromeda', and a Sardonyx cameo with Psyche, which were exhibited at the Paris Salon in 1882 and 1883.

PLANCHE, JEAN VAN DER (*Belg.*). Mint-master at Bruges, 16. June 1631—9. May 1650.

PLANTES, CARDINET DES (*French*). Mint-master at Angers, 7. November 1422 — 4. September 1423.

PLAPPERT, HARTMANN (*Germ.*). Mint-master for Nassau-Idstein, † 1692. He issued currency under Georg August, Count, 1668, Prince, 1688-1721.

BIBLIOGRAPHY. — Julius Isenbeck, *Das Nassauische Münzwesen*, Wiesbaden, 1879.

PLASTRART, AGNES (*French*). Daughter of Henri Plastrart, and Coin-engraver, who after her father's death succeeded to his post at the Paris Mint. She ceded her rights to Louis IX.

PLASTRART, HENRI (*French*). Engraver at Paris, to whom Louis VIII. conceded in 1225 (*et heredi suo scienti facere cuneos monete nostre Parisiensium*) the right of engraving the coins for Paris and the region North of the Loire (*cuneos monete Parisiensium faciendos et habendos citra Ligurium*). A reserve was made for certain coins.

BIBLIOGRAPHY. — N. Rondot and H. De La Tour, *op. cit.*

PLATEL, EDMOND (*Swiss*). Fourth Director of the Swiss Federal Mint at Berne, 30. January 1880 to 22. February 1895. He was born at Berne in 1846, and was brother-in-law of Albert Escher, third Director; from 1869 to 1880 he was Assayer to the Mint.

PLAUTIUS. The inscription SVITVALP.S occurs on a gem in bluish agate, representing a head of Medusa. It may be a signature.

PLÉ, Mme MATHILDE (*French*). Contemporary Sculptor, born at Hâvre. At the Salon of 1890 she exhibited a Portrait-medallion of her son.

PLECHER, HERMANN (*Austr.*). Mint-master at Eger, 1515.

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PLEIKHNER, DANIEL (*Germ.*). Mint-master to the Princes of Fürstenberg at Gechweiler, 1594.

PLENKER (*Germ.*). Inventor or Designer of the Rℒ. of a Portrait-medal of Baron Dr von Stifft, of Vienna, 1826.

PLÖMLER, HEINRICH (*Germ.*). Mint-master at Nuremberg, *circ.* 1435.

PLOTARCHOS *Vide* **PROTARCHOS**.

PLOWDEN, HENRY CHICHELE (*Brit.*). Mint-master at Calcutta, 27. July 1802 to 21. August of same year, when he was appointed Collector of Customs at Murshidabad.

PLUCHET, ALFRED (*French*). Contemporary Sculptor, born at Paris; pupil of Carlus. At the Salon of 1897 he exhibited three Portrait-medallions of M. and Mme Pluchet and M. C***.

PLUM, CORNEILLE (*Belg.*). Goldsmith of Namur and Mint-engraver there, 1497-1528. He engraved, for Philip the Fair: Æ. Toison, and Florin philippus; ÆR. Toison, Double Patard, Patard, and Courte (of 2 Flemish mites); during his son's minority: Æ. Florin philippus, ÆR. Patard, Half Patard, Half Gros, Quarter Patard, Courte; Æ. Namur Maille; and for Charles V.: Æ. Florin carolus; ÆR. Real, Half Real, Patard, Courte, and Namur Maille.

On a document of 1527, we find his name mentioned "Cornille Plume, tailleur des coings de la monnoye de Namur".

BIBLIOGRAPHY. — A. Pinchart, *Biographies des graveurs belges*, &c., 1854.

PLUNKET WALTER (*Brit.*). Mint-master at Limerick, under James II. He was one of the Commissioners appointed for coining Brass Money, with John Trinder, Thomas Goddard, William Talbot, William Brumfield, Francis Rice, and Edward Fox, of Dublin.

BIBLIOGRAPHY. — Ruding, *op. cit.* — Simon, *Irish Coins*, p. 59.

P. M. *Vide* **PAUL MAASEN**. Mint-master at Düsseldorf, 1771-1783.

P. M. *Vide* **PAUL MONAU**. Mint-master at Schweidnitz, 1518.

P. M. *Vide* **GIOVANNI MARIA POMEDELLO**. Modeller and Medallist at Verona, second half of the fifteenth century.

P. M. *Vide* **PHILIPP MUSSLER**. Mint-warden at Frankfort-on-M., 1567; † 1603.

P. M. *Vide* **PIETRO MOROSINI**. Mint-master at Cattaro, 1624-1627.

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P. M. *Vide* **MICHAEL PFROGNER.** Mint-master at Prague, 1710-1711.

P. M. *Vide* **PAUL MERKER.** Mint-engraver at Brunswick, 1794-† 1823.

P. M. *Vide* **JOHANN PHILIPP MAI.** Mint-master at Zweibrücken, 1612-1621.

P. M. K. *Vide* **(FECIT) MICHAEL KUTSCHKIN.** Mint-engraver at S[t] Petersburg, 1850.

P. N. *Vide* **PETER NEWER.** Mint-master to the city of Cologne, 1680-1693.

P. N. *Vide* **PETER NEUSS.** Mint-engraver at Augsburg, 1764; Mint-master, 1775-1782.

P. N. V. N. *Vide* **PETER NICOLAUS VON HAVEN.** Mint-master at Copenhagen, 1747-1761.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PODCZASZYNSKI, BOLESLAS (*Polish*). Medallist at Warsaw, during the third quarter of the nineteenth century; he also filled the post of Mint-master there, *circ.* 1858, of which date there is a Portrait-medal of Count Mostowski, by him, signed : **B. P.**

PODESTA (*Ital.*). Mint-director at Genoa, under Napoleon I., 1811-1814. The engraver of the coins issued by him was P. Tiolier.

PODESTA & CO (*Argentinian*). Die-sinkers at Buenos Ayres, by whom are a number of medals, amongst which I have noted : Portrait-medal of Colonel Federico de Brandsen; first Centenary commemoration, 1885; — Spanish Society of Mutual Help, 1885, &c.

BIBLIOGRAPHY. — A. Rosa, *Monetario Americano*, 1892.

PODIO, NICOLO DE (*Ital.*). Goldsmith of Lucca; Mint-master at Chambéry, and Pont-d'Ain, 1349-50.

PÖCKH, MATTHIAS (*Austr.*). Mint-master (Pfenningmeister) at Salzburg, *circ.* 1658.

POEHL, JOHANN ANDREAS (*Austr.*). Gem and Seal-engraver, end of the seventeenth century.

POCIEJA, LUDWIKA (*Polish*). Treasurer of Lithuania, 1705-1706. His initials **L. P.** occur on coins issued by him, and were interpreted as Lacrimae Populi by the deceived people.

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POEHL, JOHANN ANDREAS (*Austr.*), Mint-engraver at Gratz and Prague, 1691-1719; he was born at Gmunden.

POELLATH *Vide* **PÖLLATH.**

POELMAN, W. A. A. (*Dutch*). Chief-assayer and Inspector of the Utrecht Mint, *circ.* 1813.

POELMAN, P. C. G. (*Dutch*). Director of the Utrecht Mint, 1838-1846.

POENNINGER, FRANZ (*Austr.*). 1832-1906. Son of Johann Pönninger; Sculptor and Founder of Vienna; pupil of the sculptor Fernkorn; well-known for his equestrian statues, busts, &c. He has also cast Portrait-medallions of various celebrities, and there is a retrospective medal by him commemorating the Peace of Paris, 1814.

POENNINCER, JOHANN (*Austr.*). Medallist at the Vienna Mint, second quarter of the nineteenth century, *circ.* 1815-1836.
He was born in 1797.

POENNINGER, LAURENZ (*Austr.*). Born 6. November 1776, died in January 1851. He filled the post of Mint-engraver at Vienna, from 1795 to 1846.

POGENRAWTER, PETER (*Germ.*). Moneyer at Ratisbon, 1396.

POGGINI, DOMENICO (*Ital.*). Goldsmith, Sculptor, and Medallist, born at Florence, 26. July 1520, died at Rome, 28. October 1590. He was a brother of Gian Paolo Poggini, and began with him his



Scudo of Sixtus V., 1588.

artistic career, in 1556, as Engraver of the coins of Cosimo I. de' Medici. He was also repeatedly employed as sculptor and decorator for festivals, as on the occasion of the marriage of Francesco de'

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Medici and Johanna of Austria, in 1565. He also executed various statues and ornaments for the obsequies of Michael Angelo. Vasari praises his statues of the Emperors Albert and Frederick. In 1588, the artist left Florence at the call of Pope Sixtus V., who appointed him Chief-engraver at the Zecca in Rome.

Heiss describes the following medals by Domenico Poggini : Antonio da Lucca († 1554); ℞. Apollo and Marsyas (no specimen of this medal has yet been found); — Lodovico Ariosto; ℞ PRO BONO MALVM. Hand with scissors about to cut the tongue of a serpent ; signed on obv. **DOM. POG. F.** (4 varieties exist of this



Ludovico Ariosto.

medal); — Lipa Ariosta (2 var.); — Lodovico Domenichi; ℞. **ΑΝΑΔΕΔΟΤΑΙ·ΚΑΙ·ΚΥΚΑΙΕΙ** (diam.: 48 mill.); — Ippolito II d'Este; signed : **D. P.** ; — Ranuzio Farnese, cardinal (only mentioned by Domenichi) ; — Orazio Fusco, of Arezzo, 1589; —



Francesco de' Medici and Giovanna d'Austria.

Cosimo I. de' Medici : (a) INTEGER . VITE . SCELERISQ . PVRVS. Apollo, etc. ; (b) THVSCORVM . ET . LIGVRVM . SECVRITATI . ILVA . RENASCENS . Neptune reclining at the entrance of the port of Elba ; (c) RELIGIONIS ERGO ; (d) HETRVRIA PACATA. Female figure standing between lion and wolf; (e) PVBLICAE . COMMODITATI. The Uffizi Palace ; —

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Francesco Maria de' Medici; ℞. DII. NOSTRA. INCOEPTA. SECVNDENT. Commerce holding caduceus and cornucopiae; signed on ℞. **D. P.**; 1564 (2 var.); — Francesco de' Medici and his consort Giovanna d'Austria (*illustrated*); — Cosimo I. and Francesco de' Medici; — Paolo Giordano I. Orsini, Duke of Bracciano, 1560; ℞. Bust of Isabella de' Medici; signed on obv. **D. P.**; — Isabella de' Medici; ℞. DONEC MELIVS NITEAT; — Pope Gregory XIII., 1575; ℞. Peter and John curing the paralytic; signed: **DOM. POGGINI F.**; — Another with ℞ IN LVMINE | TVO CERNIMVS | LVMEN; signed: **DOMCO** (*sic*) **F.**; — Pope Sixtus V.: (a) VIGILAT. SACRI. THESAVRI. CVSTOS. Lion seated on treasure chest; signed: **D. P. F.**; (b) FECIT. IN. MONTE. C ONVIVIVM. PINGVIVM; (c) CVRA. PONTIFICIA. Madonna etc.; signed: **DOM. POG. F.**; (d) PERFECTA SECVRITAS. Traveller, asleep under a tree; (e) PVB. BENEFICIVM. Turreted female figure,



Sibylla Tempesti, grand-daughter of Filippino Lippi, 1554.

etc.; (f) POPVLI. CHRISTIANI. TROPHAEVM. Santa-Maria Maggiore and obelisk; (g) EXALTAVIT HVMILES. 1587. The column of Marcus Aurelius surmounted by a statue of St. Peter, and that of Trajan with statue of St. Paul; (h) TERRA MARIQ. SECVRITAS. 1588. Five galleys in Civita Vecchia harbour; signed on obv. **DOM. POG. P.**; (i) SVPER HANC PETRAM. Façade of St. Peter's at Rome; — Camille Peretti, sister of Sixtus V.; signed: **D. P.**; ℞. Façade of the Church of Santa Lucia; — Niccolo Todini, governor of S. Angelo; signed: **D. P.**; ℞. Sant' Angelo castle; — Luigi da Toledo (only known by Lodovico Domenichi's description); — Benedetto Varchi (1502 † 1565) (a) COSI QVAGGIV'. SI. GODE. Male figure asleep at the foot of a tree; (b) Phoenix on pyre; — Unknown personage; obv. HAC NEC PVLCHRA MAGIS NEC MAGE CASTA FVIT. Bust to r. of a young woman; ℞. SIC EGO NON POSSEM SINE TE NEC VIVERE VELLEM.

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The four Seasons figured by four nude female figures; — Another; ℞. CECIDIT . TREMENDAE . FLAMMA . CHIMERAE. Bellerophon and Chimaera; — Another; ℞. OPTIMA . INSIGNIA. Unicorn.

To Domenico Poggini have further been attributed some medals, which although unsigned, bear the stamp of his handiwork. They are: Lelio Bonsi; ℞. FERENDVM . ET . SPERANDVM. Mercury carrying a sprig of laurel to a female figure seated to r., etc.; — Alfonso II. d'Este, fifth duke of Ferrara, and Lucretia de' Medici (Heiss, Pl. v, 7); — Lucretia de' Medici; (a) TE . DVCE . PERVENIAM. Vessel on the sea and rainbow; (b) NOVA . ERIDANO . FVLXIT . LVX. Quadriga of Apollo; — Alfonso II., alone, 1561; ℞. PROVIDENCIA OPTIMI PRINC. Female figure standing holding scales and cornucopiae; — Giulio Nobili, 1570; ℞. Justice with swan at her feet; — Sibylla Lippi Tempesti (1537 † 1593); ℞. MVNERA . A . DIIS . CONCESSA. Silver medal inlaid with gold (*illustrated*).



Benedetto Varchi (obv.)

The artist spent the last five years of his life at Rome, where beside engraving coin-dies, he executed ten medals of Sixtus V., and that of the Pope's sister, Camilla Peretti.

The work of Domenico Poggini is abundant, comprising as it does about fifty medals. " In the dry precision of the treatment of some of his struck pieces ", says C. von Fabriczy, " we perceive only too plainly that, while engaged on medals, the artist kept the intention of making them serve for the dies of coins only too exclusively before his eyes. That he was capable of a much freer, more artistic conception is shown by his cast medals, of which, since it has entirely preserved the impress of the gifted improvisation of the wax model, we reproduce that of the celebrated historian Benedetto Varchi ".

BIBLIOGRAPHY. — A. Heiss, *Médailleurs de la Renaissance*, VIII, II, 41. — Armand, *Médailleurs italiens*, I, 254; III, 122. — Cornelius von Fabriczy, *Italian*

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Medals, ed. Hamilton. — Bolzenthal, *op. cit.* — *Vita di Benvenuto Cellini*, etc. dal Dottor Tassi, Vol. II, p. 340, note. — E. Plon, *Benvenuto Cellini*, pp. 91-93. — I. B. Supino, *Il Medagliere Mediceo*, 1899.

POGGINI, GIANPAOLO (*Ital.*). Goldsmith, Gem- and Coin-engraver, Sculptor, and Medallist, born at Florence on 28. March 1518, died probably at Madrid about 1582. He was a son of the gem-engraver



Philip II., King of Spain.

Michele Poggini, and brother of Domenico, who was two years his junior. In 1556 the two brothers were appointed Engravers of the coins to Cosimo I. de' Medici, for whom they had previously worked as goldsmiths. Philip II., king of Spain, entrusted Gianpaolo in 1557 with the amelioration of the coins of the Netherlands.



Philip II. King of Spain.

The artist resided at Brussels between 1557 and 1559, in which year he went over to Spain.

Gianpaolo Poggini's signature occurs on the following medals : Philip II. of Spain ; (a) 1557. ℞. VT·QVIESCAT.ATLAS. Atlas, etc. ;

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signed on obv., **I. PAVL. POG. F.** (*illustrated*); (b) 1556. HIC. NON. DECIDET. Bellerophon and Chimaera; signed on ℞. **PAVL. POG.** (*Med. Ill.*, Pl. V, n° 8); (c) 1556. HINC. VIGILIO. Bellerophon; signed on ℞. **G. P. F.**; (d) PRO. LEGE. REGE. ET. GREGE. Pelican feeding its young (2 var.; diam. : 42 and 31 mill.). This medal refers to the restoration of Roman Catholicism in England; (e) 1559. PACE. TERRA. MARIQ. COMPOSITA. Peace in front of temple of Janus; signed on obv. : **I. PAVL. POG. F.**; (f) FELICITAS TEMPORVM REGVM CONCORDIA. Clasped hands (Peace of Cateau-Cambresis concluded on 3. April 1559 between Henry II. of France and Philip II.); — Philip II. and Queen Isabella; signed on both sides: **I. PAVL. POG. F.** (diam. : 40 mill.); — Philip II. and Isabella; busts on either side; ℞. ISABELLA. VALES. etc.; only signed on ℞. **I. PAVL. POG. F.** (diam. : 37 mill.); — Isabella, Queen of Spain; uniface medal, with bust nearly full face; — Philip II. and Isabella; ℞. ISABELLA REGINA etc.; signed on obv.; — Philip II. and Queen Anne; ℞. ANNA AVSTRIACA. PHILLYPPI. CATHOL; bust to r., beneath which : AET. ZI; — Philip II. and Anne; ℞. ANNA REGINA. PHILIPPI. II. etc. (*illustrated*); — Anne of Austria, 1570; ℞. FOELICITATI. PATRIAE. Palm-tree (*illustrated*); — Dona Juana of Portugal, daughter of Charles V. and widow of the Portuguese heir † 1554; obv. Bust to r. in widow's weeds; beneath : I. PAVL. POG. F. ℞. **ΑΠΑΡΑΛΛΑΚΤΟΣ**. Abundance seated facing on bull lying down, etc.; ex. : M. D. LXIIII; The dies of this medal are preserved at the Vienna Mint; — Philip II. and Dona Juana; busts on either



Philip II. and Anne of Austria.

side; signed on both sides : **I. PAVL. POG. F.** and **I. PAVL. P. F.**; — Philip II; ℞. HISPANIA. VTRIVSQ. ORBIS. REGNATRIX. Spain seated to l., to whom a kneeling figure presents the keys of the East and West, while above Fame blows her trumpet (diam. : 37 mill.); — Philip II.; ℞. RELIQVVM DATVRA; in ex. : INDIA (diam. : 38 mill.). The two last medals refer to the Spanish conquests in America.

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An oval medallion in bronze with bust of Philip II. and Rℒ. VT QVIESCAT ATLAS, formerly in the Itzinger and Wunderli collections is ascribed to Gianpaolo Poggini (27 × 30 ½ mill.). This piece and the medal of similar type refer to the Abdication of Charles V.

During Poggini's sojourn at Brussels, whither he had been called



Anne of Austria.

in 1557 to engrave dies for the new coinage of the provinces of the Netherlands, he executed at least four of the medals of Philip II. and many dies for coins, as the Florin Philippus, Half Real, etc. In a document of the Brussels mint, his name occurs as Johan-Paul Poggino, ysersnyder der voirseyder munten, etc. Little is known of



Philip II and Isabella, by Gianpaolo Poggini.

his early activity at Florence, when he was in the employ of the Medici, Este, Gonzaga, and Sforza families. Cellini was one of his colleagues at that period.

This artist's work displays a minute delicacy in the treatment and vivacity in the modelling, particularly of female portraits. He is

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said to have executed a number of Portrait-models in wax, which are of considerable artistic merit (*Vide* Bolzenthal, p. 153).

BIBLIOGRAPHY. — Heiss, *op. cit.*, VIII, 2, 27. — Armand, *op. cit.*, I, 237; III, 114. — Bolzenthal, *op. cit.* — C. von Fabriczy, *op. cit.* — Domanig, *Porträtmedaillen*, &c. — Betts, *Historical Medals of America*, 1894. — Hamburger, *Rāritāten-Catalog*, IV, 1900. — Dr Merzbacher, *Kunst-Medaillen-Katalog*, 1900. — *Catalogus der Nederlandsche Gedenkpenningen*, I, 1903. — A. Pinchart, *Histoire de la gravure des Médailles*, 1870. — *Katalog der Münz- und Medaillen Stempel Sammlung des K. K. Hauptmünzamtes in Wien*, 1901. — *Revue belge de num.*, 1853, p. 181; 1854, p 210. — *Medallic Illustrations*, &c. — Dr Julius Cahn, *op. cit.* — Cicognara, *op. cit.*

POGGINI, MICHELE (*Ital.*). Gem-engraver at Florence, in the early part of the sixteenth century, and father of Domenico and Gianpaolo Poggini, who both attained renown as Medallists.

POGLIAGHI, LUIGI (*Ital.*). Sculptor and Modeller, in the employment of the Johnson Die-sinking establishment at Milan. His name occurs, with that of the Engraver, A. Cappuccio, on a fine medal (size : 4 in.) commemorating the Fourth Centenary of the Discovery of America by Christopher Columbus; obv. Bust of Columbus with emblematical border; R/. The genius of America supported by Amorini bearing torches, cornucopiae, &c.; distant view of New York Harbour and City, the whole within a border, with shields of the arms of the United States. He also modelled the official Medal for the National Rifle Meeting at Rome, 1890, a Portrait-medal of Giuseppe Verdi 1901, and many others.

POICTEVIN, HÉLIE (*French*). Mint-engraver at Montpellier, appointed on 16. October 1598. In 1600 he settled at Constantinople, but was back at Montpellier in 1610.

POILE, RAYMOND DU (*French*). Warden and Comptroller of the French 'Monnaie du Moulin' 1552.

POILLEVILLAIN, JEAN (*French*). Money changer, then Mint-master at Angers, in conjunction with Josse Simon, from 26. November 1331 to 1. December 1333; later Mint-master at Paris, and some time after, Mint-master-general, from about 1340 to 1361, the probable date of his death. There are several jetons with his name; one of them reads : + IEHAN . POLLEVILAIN . DE FOTNOI. They are described by Jules Rouyer, *Choix de jetons français du Moyen âge*, (Revue num., 1884, p. 364).

POILLEVILLAIN, ROBERT (*French*). Mint-master at Rouen, under Charles VIII.

POINSIGNON, ALBERT (*French*). Contemporary Sculptor, and Gem-engraver, born at Ancerville (Meurthe-et-Moselle); pupil of

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his father and Ponscarme. He exhibited the following glyptic productions: 1877. La Lecture, onyx cameo; — 1878. Love disarmed, onyx cameo; — 1883. Eight Portrait-cameos in sardonyx: Racine; — La Fontaine; — Vauvenargues; — M^me^ de Staël; — M^me^ de Sévigné; — Bossuet; — Pierre Corneille; — Fénelon, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — *Cat. du Salon*, 1883.

POINZART, PHILIPPE (*French*). Mint-master at Villeneuve-Saint-André, *circ.* 1496.

POIRIER, LOUIS SALOMON (*French*). Mint-engraver at Nantes, 1778-1792.

POIROT, NICOLAS (*French*). Goldsmith and Engraver at Nancy, to the Duke of Lorraine, Leopold, for whom he cut medals and seals. He flourished in the early part of the eighteenth century.

BIBLIOGRAPHY. — Rondot et De La Tour, *op. cit.* — Lepage, *op. cit.*

POITEVIN, AUGUSTE (*French*). Contemporary Sculptor, born at La Fère (Aisne), died in 1874; pupil of Rude and Maindron. By him are numerous Portrait-medallions in bronze: 1845. M. Lacrosse; — 1864. M^me^ Poitevin; — 1865. M. A. M***; — Rouvière, comedian; — 1867. M. Holacher; — M^me^ Holacher, etc.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

POITEVIN, HÉLIE (*French*). Mint-engraver at Montpellier, *circ.* 1593-1598; in 1600 he settled at Constantinople. *Vide* **POICTEVIN** *supra*.

POITEVIN, ISAAC (*French*). Mint-engraver at Montpellier, *circ.* 1632.

POITEVIN, PHILIPPE (*French*). Contemporary Sculptor, born at Saint-Maximin (Var), 21. January 1831; pupil of Toussaint, Ramus, and the Paris Ecole des Beaux Arts. At the Salon of 1869 he exhibited several Portrait-medallions.

POIVRE, FRANÇOIS LE (*French*). Mint-engraver at Nancy, 1545-1567.

POIVRE, JEAN I. LE (*French*). Mint-engraver at Nancy, 1545-1567.

POIVRE, JEAN II. LE (*French*). Mint-engraver at Nancy, 1567-1574 or according to Lepage, down to 1617.

POIZE (*French*). Medallist of Marseilles, at the end of the eighteenth century and early part of the nineteenth. I have noticed his signature on a Prize-medal of the Marseilles Nautical sports (Jeux maritimes), 1803; also on a Commemorative medal of the Foundation

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of the Napoleon Column at Marseilles, 1803, and on a Medal of the Marseilles Lyceum, with laur. head of Napoleon, 1805. The last is only a trial piece.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Bramsen, *Médaillier Napoleon*, &c. — Edwards, *op. cit.*

POJACHI, A. (*Ital.*). The ℞ of a Portrait-medal of Gaetano Donizetti, the composer, 1875, bears this artist's signature (*Mitth. des Clubs*, etc., 1900, p. 100, n° 79).

POL. *Vide* **GIOVANNI PAOLO** *supra*.

POLDE (*Germ.*). This signature occurs on a late eighteenth century gem, with a pretended head of Socrates.

POLDE, JEHAN (*French*). Mint-master at Nancy, under René II., Duke of Lorraine, *circ.* 1484. He issued Gros doubles, Gros simples, Half Gros, Blancs, Half Blancs, and Mailles.

BIBLIOGRAPHY. — Lepage, *op. cit.*

POLE, THE RIGHT HON^ble WILLIAM WELLESLEY (*Brit.*). Master of the Royal Mint, London, 1814-1823. His initials **W. W. P.** occur on coins of George III.; *Æ* Five and Two Pound pieces by Pistrucci; *Æ*. Half-Crowns, 1816-1820; Shillings, and Sixpences 1816-1820; George IV. *Æ* Double Sovereigns, 1823, Sovereigns, 1821-25, Half Sovereigns, 1821, 1823-25; and *Æ*. Half Crown, 1816, 1820-23, etc. During his term of office, the Louis XVIII. 20 Franc



Louis XVIII., 20 Francs, 1815
(struck at the Royal Mint, London).

pieces, 1815 (*à la fleur de lys*) were struck at the Royal Mint (*Vide* Paul Bordeaux, *La Numismatique de Louis XVIII dans les provinces belges en 1815*, Rev. belge de num. 1900).

Pole patronized the Italian artist, Benedetto Pistrucci.

POLENZ, HANS VON (*Germ.*). Mint-master at Kuttenberg, 1421.

POLET, MINIEL (*French*). Engraver of Jetons, fifteenth century, at Tournai. Jetons by him bear the legend : **MINIEL · POLET · LA FET. | EST · FET · A TOVRNAI.**

POLIRAC, BERTRAND DE (*Brit.*). Mint-master for the Duchy of Guien,' under Edward III., *anni* 21 and 22 (1437-1438). He is

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styled " Meistre du Coigne, and de Monoies de la Duchee de Guien ".

POLLAIUOLO, ANTONIO DEL (*Ital.*). Goldsmith, Painter, and Sculptor of Florence, born in 1429, died in 1498. The medals hitherto attributed to this artist by Armand, Heiss, and other authors, on the strength of Vasari's statements have been proved by Bode and C. von Fabriczy to be the works of Bertoldo. Pollaiuolo's name has therefore to be erased from the list of Florentine medallists.

" Bertoldo", says Herr von Fabriczy, " was the creator of the well-known medals commemorating the Pazzi conspiracy of 1478, to which Giuliano Medici fell a victim. And not of these alone, but of the medal of Filippo de' Medici, Archbishop of Pisa (who died 1478) ; of a reverse which is only known to us in its hybrid association with the portrait of Antonio Graziadei, the imperial orator at the Papal Court ; and lastly, perhaps, of a medal of Frederick III., of the year 1469, the reverse of which depicts the Emperor with his retinue of horsemen crossing the Bridge of S. Angelo. Both sides of the Pazzi medal give the octagonal choir of the Cathedral of Florence with the priests celebrating High Mass, and in front the attack of the conspirators on Lorenzo and Giuliano Medici respectively, while above are the busts of the two brothers. In that of Giuliano the likeness in conception and bearing to the portrait painted by Botticelli in the Berlin Gallery is obvious, even although the intellectual animation of the painting is not attained. The medal stands near in style and treatment of relief to the authenticated reverses of Bertoldo. Only in the Pazzi medal everything is represented on a miniature scale. We may, however, observe the great similarity in form and attitude of the figures in the foreground to those on the reverse of the Alfonso medal which we have attributed to Bertoldo. Similar, too, is its relation to the Last Judgment on the reverse of the medallion of Filippo Medici, as also to the triumphal procession of Mercury and the Nine Muses on the Graziadei medal. Finally, Bode lays stress, and with justice, on the fact, that the similarity of form, distribution, and arrangement of the inscriptions in all these pieces (and, we may add, in the fourth medal of Alfonso also), on the one hand, and on the other on the medal of Mohammed, as well as some isolated and uncommon forms of the letters which we meet with in both, point to the same master as the creator of the entire series.

" Henceforward we are no longer to regard Antonio Pollaiuolo as the author of the above two medals hitherto assigned to him. And as we have also decisively to deprive him of a third, ascribed to him by the French authorities — with, it is true, a certain reserve — we must strike out his name altogether from the list of Florentine

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medallists. This is the medal of Innocent VIII, with the figures of three Virtues on the reverse. The only and very contestable ground for ascribing it to Pollaiuolo lies in the circumstance that on opening, in 1606, the sarcophagus of the pope, cast by him, an example of the medal was found inside. But the style of the work had absolutely nothing in common with the pregnant style of the bronze sculptures of the Florentine master, and Friedländer was even inclined to ascribe them to Francia, his very antipodes in style. We cannot agree in this ascription — especially on consideration of the treatment of the reverse — but are as little in a position to attribute the beautiful work to any other of the Florentine medallists. That the artist must be sought for among the ranks of the Florentines seems to us at least to be firmly established" (C. von Fabriczy, *Italian Medals*, Ed. Hamilton, pp. 112-114).

Bode describes two statuettes, one in lead representing Paris or Hercules, and the other in bronze, styled Marsyas, which are the work of Pallaiuolo; also a lead plaquette, Venus Anadyomene, which is in the art of this famous sculptor.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 58; II, 288. — Heiss, *op. cit.*, IV, 56; VIII, 42. — Bolzenthal, *op. cit.* — I. B. Supino, *op. cit.* — Vasari, *op. cit.* — Friedländer, *op. cit.* — Fortnum, *op. cit.* — E. Plon, *Cellini.* — Bode, *Die italienischen Bronzen*, Berlin, 1904.

PÖLLATH, CARL (*Germ.*). Foundry, and die-sinking establishment at Schrobenhausen (Bavaria), known from the beginning of the nineteenth century by their Coin-buttons (*Knopfmünzen*). The present owner of the firm is Georg Hitl, who has issued a number of artistic medals by Prof. Max Dasio, Rud. Bosselt, Dr Daniel Greiner, H. Kautsch, H. Kauffmann, Roemer, and others.

BIBLIOGRAPHY. — V. von Renner, *Neue deutsche Gussmedaillen*, Zeitschrift für Münz- und Medaillenkunde, 1908.

POLLER, EGIDIUS (*Germ.*). Mint-master at Kirchberg (Hohenlohe), 1621-22.

POLLET, MIKIEL *Vide* **POLET**. Another Engraver, of the name of **RASSE POLLET**, appears to have issued jetons, *circ.* 1433.

POLLIN, ADAM (*Germ.*). Mint-contractor at Cugnon, 1626.

POLLOCK, JAMES (*Amer.*). Tenth Director of the U. S. A. Mint at Philadelphia and First Superintendent, appointed by Abraham Lincoln in 1861, and reappointed by President Grant to succeed Dr Linderman in 1869 to 1873. He died April 19, 1890, aged 79.

POLO, DOMENICO DI (*Ital.*). Also called **DOMENICO DE' VETRI.** Florentine Medallist, Gem, and Coin-engraver of the first half of the sixteenth century, born at Florence, *circ.* 1480, died *circ.* 1547.

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The following medals, which bear the sign of Mars [1], have been ascribed, and no doubt with reason, to Domenico di Polo: Francis I., King of France, 1534; ℞. FUNDATOR QVIETIS. MDXXXIIII. Peace seated to l. on armour, &c. (diam: 38 mill.); — Alessandro de' Medici, Duke of Florence, 1834; ℞. as last (38 mill.); — Another, similar; bust in cuirass (*illustrated*); — Another, similar, but Peace to r., treated in a slightly different manner (43 mill.); — Another; ℞. SOLATIA. LVCTVS. EXIGVA. INGENTIS. within wreath; — Alessandro de' Medici; ℞. Cosimo I.; bust to l., head and neck bare. There are in all five medals of the Duke which mainly differ in the obv. legends and design of the reverses. "The obverse", remarks Herr von Fabriczy, "is distinguished by excellent individualisation; in



Alessandro de' Medici.

the reverse, where Peace sets fire to a pile of weapons, Domenico follows in the closest manner the example of antique gems, reproducing their style not without grace, but with too great an accumulation of accessories. Exactly similar in character are eight medals of Alessandro's successor, Duke Cosimo I., described by Heiss: Cosimo I., Bust to r., head bare; ℞. ANIMI : CONSCIENTIA : ET : FIDVCIA : FATI. Capricorn to l.; above, eight stars (35 mill.); — Similar obv.; ℞. SALVS PVBLICA. Hygiaea standing; — Similar obv.; ℞. IN. ME. MANET. ET. EGO. IN. EA. FIDES. Fides seated to l.; — Youthful bust, draped; ℞. HERCVLEE. VIRTVTIS. VLTIMVS. CONATVS. Hercules stifling Antaeus; — Bust to r. within oval; ℞. FLOREN. SALVS. PVBLICA. Florentia seated, holding Victory and leaning on spear; — Bust to r.; ℞. VNO. AVVLSO. NON. DEFICIT. ALTER. Palm-tree (39 mill.); — Another; ℞. PVBLICAE. SALVTI within wreath (34 mill.); — Bust to l., cuirassed; ℞. DVABVS inscribed on riband between two anchors.

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1. M. de la Tour has shown that the artist designated as *Médailleur au signe de Mars* by Armand is Domenico di Polo himself.

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Domenico di Polo was more celebrated as a Gem-engraver than a Medallist. The Uffizi Gallery still preserves an intaglio with head of Hercules, which was used as a seal by Duke Alessandro de' Medici. There is also an onyx Portrait-intaglio of Lorenzo de' Medici



Portrait of Lorenzo de' Medici.

by the artist, who had learned the art under Pier Maria da Pescia and Giovanni delle Corniole (*illustrated*).

" Les médailles d'Alexandre de Médicis gravées par Domenico di Polo ", says M. de Foville ", — auteur d'un admirable portrait en intaille du même prince — sont volontairement imitées des médaillons de l'Empire romain ; mais dans ces portraits d'un raffinement extraordinaire, il y a mieux qu'un postiche de l'antique, il y a un réalisme minutieux qui, par le souci d'une vérité refouillée, arrive à la puissance".

Bibliography. — Bolzenthal, *op. cit.* — Armand, *op. cit.* — Heiss, *op. cit.* — J. B. Supino, *op. cit.* — Fabriczy, *op. cit.* — Mariette, *op. cit.* — Babelon, *Pierres gravées*, 1894. — Jean de Foville, *Pisanello et les Médailleurs italiens*, 1908. — De La Tour, *Domenico di Polo* (*Congrès de numismatique*, Paris, 1900, p. 382, Pl. xxxii-xxxiii).

POLY... (*Greek.*). The signature ΠΟΛΥ occurs on a Didrachm of Metapontum (*circ.* B.C. 400-350), and is generally regarded as that of an Engraver.



Obv. Head of youthful Dionysos, wearing ivy-wreath, to r. ; on truncation : ΠΟΛΥ.

℞. **META**. Ear of corn with leaf to l.

A variety in the Brit. Mus. (Cat. *Italy*, p. 250, n° 93) shows the letters ΠΟΛ only.

Bibliography. — L. Forrer, *Les Signatures de Graveurs*, 1906, p. 271. — Vlasto, *Journ. int. d'arch. num.*, 1901. — Imhoof-Blumer, *Unedierte Münzen*, Berl. Pl. v, 1864, 34.

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POLYCLEITES (*Greek*). Gem-engraver of the first century of our era, a contemporary of Dioscorides. The signature ΠΟΛΥΚΛΕΙΤΟΥ occurs on a chalcedony, of which a replica in paste exists in the Berlin Museum; it represents the Rape of the Palladium. The stone is broken on one side. It has been condemned by Köhler, Brunn, and doubted by other critics; but Furtwängler declared it genuine. It was formerly in the Andreini collection at Florence, but already known before 1430. At one time it belonged to Pope Paul II., then to Lorenzo the Magnificent, in whose inventory it is valued at 1500 florins.

Polycleites was not a celebrated Gem-engraver, and appears only to have copied Dioscorides's gem.

A modern gem, thus signed, shows a Cupid riding on a lion. A number of others, in the Poniatowski collection, bear the same inscription.

Bibliography. — H. Brunn, *op. cit.*, t. II, p. 578. — Furtwängler, *op. cit.*, 1888, p. 314. — Ibid., *Antike Gemmen*, 1903. — S. Reinach, *Revue archéologique*, 1894, II, p. 297-299. — Ibid., *Pierres gravées*, p. 176. — Babelon, *op. cit.*, p. 168. — Raspe, *op. cit.*, nº 9389. — King, *op. cit.*

POLYCRATES (*Greek*). Tyrant of Samos, a friend of Anacreon, and ally of Amasis, king of Egypt, third quarter of the sixth century B.C. His famous signet is described by Herodotus as an emerald, the work of Theodorus of Samos. The legend goes, that Amasis, struck with Polycrates's prosperity, ascribed it to the envy of the gods, insinuating that they intended his ruin thereby, and advised him, in order to avert his impending doom, to throw the most valuable of his possessions into the sea, upon which he threw a signet ring of great price and beauty, to find it again in the mouth of a fish a fisherman had sold him. His prosperity clung to him, till one day he was allured by a Persian satrap, his enemy, away from Samos, and by him crucified to death, 521 B.C.

In Pliny's time, a sardonyx, set in a golden cornucopiae, was shown in the Temple of Concord as the signet of Polycrates, a story which it is difficult to explain.

"A few years back", says King, "an Emerald was shown in Rome (said to have been just discovered in the earth of a vineyard at Aricia), which enthusiastic antiquaries looked upon as this far-famed gem. The stone was of large size and fine quality; the intaglio represented a lyre, above which hovered three bees, or more probably "cicadae", an insect noted by the poets for its musical powers. This type of the lyre and cicadae often occurs on antique gems; it was borrowed from the traditionary description of the signet of Polycrates, and was a favourite device with literary men" (King, *op. cit.*, 223).

A garnet, representing Cupid and Psyche, formerly belonging

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to the Marquis de Gouvernet, bears the fictitious signature **ΠΟΛΥΚΡΑΤΗΣ ΕΠΟΙΕΙ**.

POLZ, GEORG (*Austr.*). Mint-master (*Pfenningmeister*) at Salzburg, *circ.* 1670.

POLZ, JOHANN B. (*Austr.*). Mint-master at Salzburg, 1710-1752.

POLZ, LEOPOLD (*Austr.*). Mint-master at Vienna, 1324.

POMAR (*Span.*). Medallist of Barcelona, whose signature, **POMAR BARCELONA**, occurs on several medals issued between 1840 and 1865. I have noted the following: Homage of Barcelona to General Laureano Sanz, 1848; — Prize Medal of the Barcelona Academy of Fine Arts, 1848; — Dr Trotula Mendoza (undated); — Prize Medal of the Agricultural Show of the Province of Guipuzcoa (undated); — O'Donnell, Duke of Tetuan, 1860 (African War); — Prim, Marquis de Los Castillejos, 1860 (African War), etc.

BIBLIOGRAPHY. — *Catalogo de la Coleccion de Monedas y Medallas de Manuel Vidal Quadras y Ramon de Barcelona*, 1892.

POMEDELLO, GIAN MARIA (*Ital.*). A Veronese Painter, Engraver, Goldsmith, and Medallist, of the first half of the sixteenth century. So little is known about his life, that we are even ignorant of the dates of his birth and death. Judging from the persons he portrayed, it would appear that he not only worked in Verona, but also in Mantua, Vicenza, and Venice.



Portrait-medalet of Gian Maria Pomedello.

Fourteen medals are ascribed to this artist; some are signed in full; and others bear his "sigla" or device, consisting of an apple (*pomello, pomedello*) traversed by a monogram composed of the five letters ZVIAN (= Zan, Gian, Giovan), and chasing tools. These medals date from 1517 to 1527; his engravings on copper bear the date 1534.

The earliest of the medals, remarks von Fabriczy, probably owed their origin to the Conclusion of the peace of 1517, which put an end to the long continued siege of Verona, and depict Maximilian I., Charles V., and Francis I. of France. Maximilian I. and

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Charles V.; obv. Bust of Maximilian, to r.; ℞. Bust of Charles (KAROLVS. REX. CATOLICVS) to l. (diam.: 64 mill.); — Charles V.; obv. KAROLVS. REX. CATOLICVS. Bust to r.; ℞. VICTORIA. Victory kneeling on one knee to r. writing on shield fixed to a tree, &c. (diam.: 35 mill.); — Francis I. of France; obv. Bust to l.;



Francis I., by Pomedello.

℞. NVTRISCO. EXTINGO. Salamander in large cup under crown; in ex., Pomedello's monogram (diam.: 50 mill.; *illustrated*). "The tiny medal with Pomedello's own likeness (*illustrated*) is to be assigned to his later years, not only on account of the age at which he is depicted, but still more because of the freer conception and



Isabella Sessa-Michiel.

altogether excellent workmanship" (*Fabr.*, p. 65). This medalet, which is in the Berlin Museum, bears on ℞. HERCVLES SALVATORIS. Hercules, nude, standing, a design derived from Greek coins, which is not very successful. Von Fabriczy criticises the medal, which exists in three redactions, of the noble Venetian lady, Isabella Sessa-

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Michiel (*illustrated*), the reverse of which, however, shows a gracefully poised and most delicately modelled goddess of Fortune (diam. 32). Pomedello's device is in the field of the Rℒ. to l. The two other varieties are: (a) obv. Bust of Isabella, to l.; Rℒ. **ΕΚ ΠΑΛΑΙ ΜΟΙ ΜΗΝΙΖΟΜΕΝΗ.** Fortune seated to l.; ex., device (diam.: 44 mill.); (b) Bust as last, but larger; Rℒ. as last (diam.: 52 mill.).



Tommaso Moro, of Venice.

The other medals of Pomedello bear his signature: Lodovico Canossa, a Veronese; obv. Bust to r.; no legend; Rℒ. IOANES. MARIA. POMEDELVS. VILAFRANCOR. VON F. Dog to r. and Genius; beneath, the artist's device (diam.: 92 mill.); — Elisabetta, of Vicenza; obv. Bust of Elizabeth, to l.; Rℒ. GAVDERE. CVM. GAVDENTIBVS. FLERE. CVM. FL. — IO. MAR. POMED. F. Ass laden with faggots to l.; behind, oak tree on which are suspended an axe and a drum (diam.: 52 mill.); — Giovanni Emo, a Venitian, governor of Verona, 1527; obv. Bust to l.; Rℒ. ET. PACI. ET. BELLO. MDXXVII. — IO. MARIA. POMEDELLVS. VERONENSIS. F. Mars and Pallas (diam.: 51 mill.); — Federigo II. Gonzaga, first Duke of Mantua, 1530 † 1540; obv. Bust to l.; Rℒ. FIDES. — IOANES. MARIA. POMED. F. Altar of Faith (Olympus) (40 mill.); — Stefano Magno, governor of Treviso in 1527; obv. Bust to l.; Rℒ. IOANNES. MARIA. POMEDELVS. VERONENSIS. F. — M. D. XIX. Neptune seated on dolphin, his r. foot on urn; ex., the artist's monogram (diam.: 56 mill.); — Tommaso Moro, a Venetian, praefect of Verona; obv. Bust to r.; Rℒ. MORIENS. REVIVISCO. — MDXXVII. — IO. MARIA. POMEDELVS. VERONEN. F. Phoenix (diam.: 51 mill.; *illustrated*); — Unknown Lady; obv. Bust to l.; Rℒ. IOANNES. MARIA. POMEDELLVS. VERONESI. F. Male figure, nude, kneeling on one knee, to l., carrying a basket of

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grapes on his head; behind, Cupid holding bow, standing on ball (diam.: 53 mill.; *illustrated*).

Friedländer states his opinion that in composition and execution Pomedello's works rival the best, but we can hardly endorse this judgment, however much they may be admired for their remarkable beauty.



Portrait-medal of a Lady.

Pomedello, says Keary, stands beside Francia in style and merit. His medals, with one or two which may be classed as the works of a Venetian school of medallists, are the indications of a transition style between the fifteenth and sixteenth centuries. Pomedello belongs most distinctly to the later school (N. Chron., N. S. XIX, 206).

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Keary (*Guide to Italian Medals*) ascribes to Pomedello a medal of Jacoba Correggio, which undoubtedly belongs to Gian Cristoforo



Elizabeth of Vicenza, by Pomedello.

Romano, and tentatively, the medals of Maddalena Mantuana, and Tommaso Rangoni, which are by Ilario, and Alessandro Vittoria, respectively.

BIBLIOGRAPHY. — Armand, *Médailleurs italiens*, I, 125; II, 294; III, 52. — C. von Fabriczy, *op. cit.*, ed. Hamilton, p. 65. — C. F. Keary, *Italian Medals*, N.C.. XIX, *NS*, 206. — T. Whitcombe Greene, *Medals by G. M. Pomedello*, Num, Chron., I, 3rd S., 334. — Cicognara, *op. cit.* — I. B. Supino, *Il Medagliere Mediceo*, 1899. — Bolzenthal, *op. cit.* — Friedländer, *Schaumünzen*, &c. — *Baron Pichon Sale Catalogue.* — *Montigny Sale Catalogue.*

POMET (*French*). Sculptor of Lyons, second half of the nineteenth century. The only medallic work by him I have come across is a

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Medal, begun by the engraver Pennin, and commemorating the Reconstruction of the Church of Fourvière at Lyons, 1874.

POMEYROL, JEHAN (*French*). Mint-master at Villefranche-en-Rouergue, in conjunction with his brother **MARTIAL**, *circ.* 1518-1527; mint-mark **V**, with privy-mark, a pellet.

POMEYROL, MARTIAL. *Vide supra.*

POMMEREUX, JEAN DE (*French*). Mint-engraver at Romans and Montélimar, and later of all Delphinal coins, *circ.* 1448-†1453.

POMMEROL, JEHAN (*French*). Mint-master at Limoges, *circ.* 1494-1513; privy-mark, a trefoil at the end of legends.

POMIS, PIETRO DE (*Ital.*). Court-painter and Architect, and Medallist of the end of the sixteenth century and first three decades of the seventeenth. He was a native of Lodi, where he was born *circ.* 1565, and worked in the service of Archduke Ferdinand of Tyrol, after whose death he removed to Gratz where he was patronized by the Court. He died in 1633.



Alexander Colin.

Domanig ascribes tentatively the following medals to this artist: Archduke Ferdinand of Tyrol (*circ.* 1594); — Archduke Ferdinand and his second wife Anna Katharina of Mantua (undated, but probably executed in 1594 on the Inauguration of the Capuchin Church at Innsbruck); — Archduchess Maria, of Styria, 1607; — Another, undated; — Emperor Ferdinand II. (1620); ℞. LEGITIME CERTANTIBVS. Four Crowns; — Ferdinand II. and his first wife, Archduchess Maria Anna, 1607; — Ferdinand II., 1622; ℞. LEGITIME. CERTANTIBVS. Crown in clouds; — Ferdinand II. (1619); ℞. Subjugation of Frederick V. of the Palatinate (a lead); — Ferdinand II., 1622; signed: **IOANN. PIETR | DE POMIS F.**; — Ferdinand II. and his second consort, Eleonora of Mantua, 1622; — A. Colin; signed:

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PPO (in Munich cabinet ; *illustrated*) ; -- Bishop Martin Brenner of Geckau (?); — Cardinal Ludwig von Madrutz, of Trent (?)



Archduke Ferdinand and Archduchess Anna Catharina.

Only one of these medals is signed, but all show the same handiwork.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich.* — *Die Deutsche Medaille*, 1907.

POMMERT, CAESAR and **JOHANN** (*Germ.*). Goldsmiths and Medallists in Frankenthal, *circ.* 1618. *Vide* Kraus, in " *Palatina* ", *Beiblatt der Pfälzer Zeitung*, 1902, p. 395.

POMPADOUR, MARQUISE DE (JEANNE ANTOINETTE POISSON) (*French*). The famous mistress of Louis XV. (born in 1721, died in 1764) was not only celebrated by her beauty and her wit, but distinguished herself as a Patroness of Art, and even obtained success as an artist in the branches of Gem-and Copper-plate engraving which she cultivated.

The fair Marquise patronized the renowned Jacques Guay, under whose tuition she worked and produced several cameos and intaglios. Leturcq (*Jacques Guay*, Paris, 1873) describes the following : 1. Winged Genius of Music; signed : **POMPADOUR F.** 1572 (Paris.

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Portrait of Mme de Pompadour (after Boucher).



Portrait-cameo of Mme de Pompadour, by Jacques Guay.





Genius of Music.

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Medal Cabinet); — Two fancy heads, conjoined; cameo signed: **P** (in Berlin Museum); — Bust of Louis XV.; cameo, signed: **POMPADOUR** (formerly in the Leturcq collection; *illustrated*); — Military Genius; intaglio, signed : **POMPADOUR F.** (presented by the Marquise to Comte d'Argenson ; *illustrated*) ; — Faithful



Bust of Louis XV.

Friendship; intaglio signed: *Pompadour fecit* (presented to Prince de Soubise), &c. Besides these M^me^ de Pompadour is said to have



Military Genius.

engraved the Portrait of Abbé (later Cardinal) de Bernis, and collaborated to other works of Guay.



Faithful Friendship.

M^me^ de Pompadour's copper-plate engravings form a series of about seventy plates, executed after Boucher, Bouchardon, Guay, and other artists.

To her initiative was due the first Fine Arts Exhibition in the Louvre, and she also first suggested the plantation of the Champs-

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Élysées and Paris Boulevards. Thanks to her patronage and kind interest, the Sèvres manufactory soon obtained universal reputation



Mme de Pompadour's Seal, by Guay.

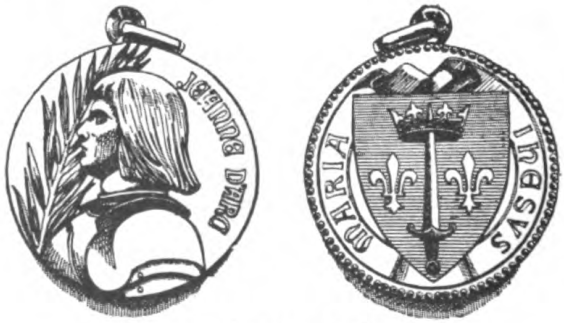
and was enabled to compete with the finest productions of Saxony and Japan.

Bibliography. — Leturcq, *op. cit.* — Edmond et Jules de Goncourt, *Madame de Pompadour*, Paris, 1888. — Babelon, *Pierres gravées*, 1884. — Ibid., *Catalogue des Camées*, &c. — Chavignerie et Auvray, *op. cit.*

POMPEO. *Vide* **POMPEO LEONI.** Milanese Medallist, *circ.* 1557-1600. His signature sometimes occurs as **F. POM.** or **POMP.**

POMPON, FRANÇOIS (*French*). Contemporary Sculptor, born at Saulieu (Côte-d'Or); pupil of A. Millet and Caillé. By him are several Portrait-medallions, cast in bronze.

PONCET, ANTOINE ERNEST (*French*). Contemporary Sculptor and Medallist, by whom are Portrait-medallions, some of which were exhibited at the Paris Salon: 1870: Mme Poncet; — M.L.A.***, as well as Medals, Badges, &c.



Joan of Arc, by A. Poncet.

Amongst this artist's best known medallic productions I may mention: Commemorative medal of the Rifle Meeting at Lyons, 1885 (a fine piece of work); — Joan of Arc (*illustrated*); — Byzantine Madonna (plaquette: 1.1 × 0.8 inch.); — Leo XIII.; —

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Pius X.; —Jesus-Christ; — Religious Medals, Badges, &c.; — Agricultural, and other Prize Medals, &c.

A. Poncet has worked for the manufacturing firms of A. Desaide-Roquelay, L. Chalin, and others, and many of his productions are unsigned.

PONCET, HENRY FRANÇOIS (*French*). Contemporary Sculptor, born at Lyons; pupil of Thomas and Ponscarme. At the Paris Salon of 1907 he exhibited a series of Plaquettes: La Musique; — La nouvelle année; — La République française; — Gallia; — and a Portrait-medallion, and in 1908, eight subjects in bronze and plaster.

PONCET, M. (*French*). Gem-engraver of the last quarter of the eighteenth century. Raspe (*Tassie Gems*) describes a stone cut by him, representing Friendship leaning on the urn of a friend, placed upon a rock, bearing the inscription: **M. PONCET INC.**

PONDRE, FRANÇOIS DE (*French*). Goldsmith and Engraver of Jetons at Cambrai, *circ.* 1597-1607.

PONDRE, NICOLAS DE (*French*). Goldsmith and Engraver of Cambrai, *circ.* 1557-1576; appointed on 30. April 1572 by Louis de Berlaymont, archbishop of Cambrai, Mint-engraver there with a yearly stipend of 90 florins. He remained in office until 1576, when George Monachy returned to Cambrai. This mint was closed in 1580.

N. de Pondre engraved: ℛ. Dalder, $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$ and $\frac{1}{16}$ Dalder; also Æ. Double Denier, and Denier.

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PÖNNINGER, JOHANN (*Austr.*). Engraver, apprenticed at the Vienna Mint School of Engraving, 1815-1816; appointed Assistant-engraver at the Mint of Prague, in April 1816, and First Assistant-engraver at the Vienna Mint, 1833-1840 (?). His initials Ⓘ occur on puncheons, preserved at the Vienna Mint Museum, of the Hungarian Zehner (10 Kreutzer piece), 1829 and Fünfer (5 Kr.), 1830.

The ℛ. of a Portrait-medal of Dr J. Marsorsky of Presburg, 1835, is signed **PÖN.**

BIBLIOGRAPHY. — Ed. Fiala, *Die Beamten der Prager Münzstätte*, 1795-1857, Num. Zeits., 1898. — *Katalog der Münzen- und Medaillen Stempel-Sammlung des K.K. Hauptmünzamtes in Wien*, 1902.

PÖNNINGER LAURENZ (*Austr.*). Medallist and Engraver of Vienna; studied at the Vienna Mint School of Engraving, 1797-1802; became Assistant-engraver at the Mint in 1802, First Assistant in

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1812, and Chief-Engraver in 1818, a post which he filled until 1838; he died in 1851.

The Vienna Mint Museum preserves the dies of the following coins by Laurenz Pönninger: —Gulden, 1817 (signed: **P**); — Hungarian Ducat, 1829; — 10 and 5 Kreutzers, 1831 (puncheons inscribed: **PÖNNINGER**); — Groschen, 1831 (℞. only); — Milanese Half Souverain d'or, 1835 (℞. only); — Milanese Lira, 1835 (℞. only); — 4 Ducat piece, 1835 (℞. only); — Ducat, 1835; — Double Gulden, Gulden, and subsidiary coinage, 1835, &c.

Pönninger is the author of the following medals: Peace of Paris, 1814; ℞. PAX. | PARISIENSIS. | EVROPAE. | SALVS.; — Jubilee of J. M. Weingärtner, Edlen von Münzberg, 1835 (signed: **P**); — Schiller; — Battle of Leipzig; — Portraits of celebrated Personages, &c.

BIBLIOGRAPHY: — Singer, *Allgemeines Künstler Lexikon.* — *Katalog der Münz- und Medaillen-Stempel-Sammlung*, &c.

PONROY, FRANÇOIS (*French*). Mint-engraver at Limoges, 1694-1720.

PONS, JEAN, surnamed **DE THOLOUSE** or **THOLOZE** (*French*). Mint-engraver at Lyons, *circ.* 1494-95.

PONS, JEAN (*French*) of Montpellier, Mint-master at Marseilles, 1594-1596.

PONS, LAURENT (*French*). Mint-master at Tarascon, under Charles VIII. and Louis XII. His issues are signed with a **P.**, or **L^{T}, T. L.**

PONS, PIERRE (*French*). Sculptor of the nineteenth century, born at Tonneins (Lot-et-Garonne), 28. March 1806, died at Versailles, 4. June 1869. Pupil of Caunois and Toussaint. His signature occurs on Portrait-medallions, cast in bronze.

PONS, YVON DE (*French*). Mint-engraver at La Rochelle, 1488-1491.

PONSCARME, PRANÇOIS JOSEPH HUBERT (*French*). Sculptor, Medallist, Coin-and Gem-engraver, born at Belmont-les-Monthureux (Vosges), 20. May 1827, died at Malakoff (Seine), 28. February 1903, at the age of 76. He was a pupil of Oudiné, Vauthié, and Dumont. In 1859 he obtained a Medal of the third class; Rappel in 1861 and 1863; Medal of the first class at the Universal Exhibition of 1867; created a Knight of the Legion of Honour in 1867; and rewarded in 1898 with a "Rappel de médaille de 1re classe". For many years he was Professor of Medal-engraving at the National School of Arts, Paris.

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Chevreux gives a most interesting biographical account of this artist's life in the *Gazette numismatique française*, 1907, pp. 209-237.



Portrait-plaquette of Ponscarme, by Ovide Yencesse.

The following is a fairly complete list of Hubert Ponscarme's medallic productions, which are chiefly castings: 1847. Hubert



The French Republic, 1848.

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Ponscarme, shell cameo; — Dr Haxo; — 1848. Mlle Jacquin; — République française (1848; *illustrated*); — 1849. Male bust (study), a plaquette; — Mme Ponscarme the artist's mother; — 1850. Jean-Baptiste Mougeot, naturalist, † 1858; — John Heywoood; — 1852. P. Baudot senior, shell cameo; — Mlle Gudin; — Male head (a study); — 1853. Portrait of a young Lady, medallion, 250 mill.; — Raphael Royné; — 1855. Baudot junior; — Warrior dying on the altar of the country (Prix de Rome); — B. Gudin, shell cameo; — 1856. Portrait of a Child; — A. Caignard; — 1857. Male head (a study), shell cameo; — Pauline Lesourd; — Cunis; — Mlle Hortense Ménard; — Head of a young Lady; — Charles Antoine Paré; — C. M. Aubry, banker (1820-1896); — 1858. Commandant Ponscarme, the artist's brother; — Male portrait, plaquette; — F. Ponscarme, brother of the artist; — 1860. Female head (a study, 120 mill.); — Marquise de Grinchelow; — 1861. Fernand Camus, painter; — 1862. E. F. Forey, marshal of France; — 1863.



Monaco 100 Franc piece, 1882.

Dupré, medallist; — Erection of a statue of Napoleon I. on the colonne Vendôme (medallion, and medal); — Galatti; — Fernandez; — 1866. Ch. Merruau, conseiller d'État; — Annexation of suburban parishes to Paris (medal); — Inauguration of the Boulevard de Strasbourg; — Head of a Roman lady, shell cameo; — 1867. Prize medal of the Paris Universal Exhibition, 1867 (medallion, and medal); — Commemorative medal of the Exhibition (struck medal); — Napoleon III.; — J. Naudet; — 1868. E. L. J. J. Napoleon, prince imperial; — 1869. The Imperial family (struck medal); — 1871. Jules Brame, deputy (struck medal); — Charles Ranuau (struck medal); — Louis Blanc; — Edgar Quinet; — Emile Durier; — Jules Simon; — X. Maire; — Ernest Beulé, archæologist; — 1872. Charles Blanc; — Musée Européen; — Michel Chevalier; — Lafenestre, keeper of the Louvre Museum; — Mlle Foucher de Careil; — 1873. Augustin Dumont, sculptor; —

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Alphonse Lavallée, founder of the École des Arts et Manufactures; — 1874. Prince of Monaco (two sizes; one a struck medal); — 1876. Jules Joumar; — Adam Smith; — Jacques Turgot; — 1877. Principality of Monaco, model of the 100 and 20 Franc pieces; — 1878. E. Tirard; — M^me^ Ponscarme (*illustrated*); — M^me^ Sophie Benazet; — Edmond Turquet; — J. M. H. Parker; — V. Schoelcher; — 1879. Head of the Republic; — Medal of the Ministry of Agriculture; — M^me^ de Longueville; — Nicolas Gavet; — M^lle^ Lancelot, sculptor and medallist; — 1800. Joseph de Dunin; — G. Vildieu; — 1881. M^me^ C. Dumont; — Ferdinand de Lesseps; — Suez Canal; — Clément Oulmont; — Paul Boegner; — Ferdinand Hérold; — 1884. Medal of Municipal Councillors; — 1886. Charles Lucas (2 var.); — M^lle^ Jeanne Méline; — 1887. M^lle^ Madeleine Méline; — Eugène Tisserand; — Paul Barbe; — Medal commemorating Epidemics; — 1888. Jean Gigoux, painter; — Jules Ferry; — Émile Boutin; — F. J. S. Viette; — 1889. Gaston Marquiset; — 1890. Sadi Carnot, president of the Republic (1837-1894; — Louis Jouve; — 1892. Medal presented to J. Méline by French agriculturists and industrials; — 1893. Louis Buffet; — General Riu; — 1895. Election of Felix Faure to the presidency of the Republic; — Military France (cast medallions, and struck medal); — 1896. War; — Edgar Demange, barrister; — Marriage medal of Ovide Yencesse, medallist, and M^lle^ Chapuis; — Henri Boucher; — Albert Viger, minister of agriculture; — Medal of Customs; — Medal of Forests; — 1897. Paul Lecomte; — I. A. E. Constans, minister, and ambassador at Constantinople; — D^r^ Walther; — 1898. Fernand Camus; — Lucien Daubrée; — P. de Dunin; — Medal of Indirect Contributions; — 1901. Sacré-Cœur; — 1902. Peace; — Édouard Drumont; — César Franck; — Édouard Drumont, journalist; — L'Angélus; — 1903. Confirmation (medallion and medal); — Centenary of Edgar Quinet; — Cardinal Richard; — Female head.

Beside these there exist a large number of drawings &c. for medallions which were either not executed or have been lost.

Among Ponscarme's works in sculpture, I may mention: General Titard, bust; — M. Le Plée, bronze bust; — D^r^ Bernutz, marble bust; — Marshal Forey, marble bust; — M^me^ Hubert Ponscarme, bust; — Victor Duruy; — Q. Lavallée, marble bust; — M. Cotté, marble bust; — Hubert Ponscarme, bust, etc.

The following list of the artist's medallic productions is extracted from G. A. Orliac, *Hubert Ponscarme*. Paris, 1907, and completes the preceding:

Casts : Hubert Ponscarme, 36 × 32 mill. (executed before 1852); — La femme au bonnet, 31 mill. (bef. 1855); — Study of a Man's head, 180 × 210 mill. (1849); — Head of a Roman

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lady, 48 × 42 mill. (1849); — Portrait of the artist's Mother, 180 mill. (1849); — Dr Haxo, 80 × 70 mill. (1849); — Portrait of a young Girl, 26 mill. (1852); — Portrait of Mme G*** (1852); — Study of a man's Head, 36 × 29 mill. (1852); — Mlle Gudin, 34 × 30 mill. (1852); — Gudin fils, 33 × 27 mill. (1852); — Beaudot père, 40 × 32 mill. (1852); — Mlle Vieu, 26 mill. (1852); — F. Ponscarme, the artist's brother, 125 mill. (1853); — Beaudot fils, 40 mill. (1855); — Concours de Rome of H. Ponscarme, 67 mill. (1855); — Portrait of a Child, 40 mill. (1856); — Cl. Maurice Aubry, 180 mill. (1857); — Mlle Pauline Lesourd, 180 mill. (1857); — A. Paré, 200 mill. (1857); — Cunis, 35 mill. (1857); — Study of a Man's head, 43 × 38 mill. (1857); — Mlle Hortense Ménard, 80 mill. (1857); — Portrait of a young Girl, 220 mill. (1857); — Raphaël Royné, 52 mill. (1858); — Commandant Ponscarme, brother of the artist, 45 × 50 mill. (1858); — Study of a Man's head, 250× 200 mill. (1858); — The French Republic, 100 mill. (1858); — Henrion de Solène, 270 mill. (1858); — Bonaparte, after Dumont, 115 mill. (1858); — Study of a Woman's head, 120 mill. (1860); — F. Camus, 185 mill. (1861); — Marshal Forez, 230 mill. (1862); — Dupré, the Engraver, 170 mill. (1863); — Fernandez, 36 mill. (1863); — Galatti, 52 mill. (1863); — The Prince Imperial, 76 mill. (1863); — De Merruau, conseiller d'Etat, 45 mill. (1866); — Embellissements de Paris, 75 mill. (1866); — Inauguration of the Boulevard de Strasbourg, projet de médaille, 130 mill. (1866); — Napoléon III., 160 mill. (1867); — Universal Exhibition of 1867 (Médaille des récompenses), 135 mill. (1867); — Ernest Beulé, archaeologist and politician, 180 mill. (1871); — Xavier Maire, 190 mill. (1871); — Jules Simon, philosopher and publicist, 180 mill. (1871); — Louis Blanc, historian, 175 mill. (1871); — Edgar Quinet, philosopher and statesman, 180 mill. (1871); — Émile Durier, advocate and publicist, 180 mill.; — Charles Blanc, French writer, 168 mill. (1872); — Michel Chevalier, oeconomist and statesman, 140 mill. (1872); — Lafenestre, art critic and keeper of the Louvre Museum, 140 mill. (1872); — Mlle Fouché de Careil, 115 mill. (1872); — A. Dumont, sculptor, 92 mill. (1873); — Portrait of the Prince of Monaco, 95 mill. (1874); — Adam Smith, philosopher and economist, 147 mill. (1876); — Turgot, French oeconomist, 140 mill. (1876); — Joumar, 150 mill. (1876); — Edmond Turquet, French magistrate and politician, 150 mill. (1876); — Coinage of the Principality of Monaco (the Prince's portrait), 95 mill. (1877); — Do, Arms, 95 mill. (1877); — Miss Parker, 145 mill. (1878); — E. Tirard, formerly Finance minister, 150 mill. (1878); — Schoelcher, French politician, 158 mill. (1878); — Mme Ponscarme, the artist's wife (*illustrated*), 180 mill. (1878); —

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Mme Bénazet, 168 mill. (1878); — Nicolas Gavet, 150 mill. (1879); — The French Republic, 150 mill. (1879); — Reverse for an Agricultural medal, 150 mill. (1879); — Mme de Longueville,



Mme Ponscarme, 1878.

158 mill. (1879); — G. Vildieu, 180 mill. (1880); — Joseph de Dunin, 180 mill. (1881); — Charles Oulmont, 145 mill. (1881); — Ferdinand de Lesseps, diplomatist and engineer, 145 mill. (1881);



Joseph Naudet.

— Piercing of the Suez canal, projet de médaille, 150 mill. (1881); — Ferdinand Hérold, French politician, 148 mill. (1881); — Mlle Lancelot, sculptor and medallist, 165 mill. (1882); — Eugène

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Tisserand, statesman, 155 mill. (1886); — Charles Lucas, French criminalist, 145 mill. (1886); — M^lle^ Jeanne Méline, 145 mill. (1886); — Paul Barbe, former minister, 150 mill. (1887); — Médaille des Epidémies, 148 mill. (1887); — Jean Gigoux, French painter, 155 mill. (1888); — M^lle^ Madeleine Méline, 145 mill. (1888); — Jules Ferry, French statesman, 150 mill. (1888); — Emile Bouteri, 150 mill. (1888); — Jules Viette, politician, 153 mill. (1888); — Marquiset, 155 mill. (1888); — Louis Jouve, French writer, 150 mill. (1890); — Jules Méline, French statesman, 150 mill. (1892); — Reverse of the Medal granted to French Agriculturists and Industrials by Jules Méline, 150 mill. (1892); — Sadi Carnot, 150 mill. (1893); — Louis Buffet, French politician,



Cardinal Richard, archbishop of Paris.

175 × 140 mill. (1893); — General Riu, sculptor, 155 mill. (1893); — Albert Viger, French politician, 145 mill. (1894); — Election of Felix Faure to the Presidency, obv., 250 mill. (1895); — Do, Rev., 250 mill. (1895); — War (1^st^ study), 245 × 240 mill. (1895); — Edgar Demange, French advocate, 160 mill. (1896); — Henri Boucher, politician, 150 mill. (1896); — M^lle^ Marie Chapuis and Ovide Yencesse, 60 mill. (1896); — War, head of (second study), 245 mill. (1896); — War (Reverse), 250 mill. (1896); — Lucien Daubrée, State councillor, 150 mill. (1898); — Constans, French politician, and ambassador at Constantinople, 150 mill. (1898); — Docteur Walther, 140 mill. (1898); — Fernand Camus, 160 mill.

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(1898); — Paul Lecomte, writer, 155 mill. (1898); — Stanislas de Dunin, 170 mill. (1898); — Sacré-Coeur, two studies, 190 mill. (1901); — César Franck, organist and composer, 146 mill. (1902); — Edouard Drumont, French politician and writer, two studies, 160 mill. (1902); — Peace, 240 mill. (1902); — L'Angélus, 100 × 68 mill. (1902); — Communion, 275 mill. (1903); — Cardinal Richard, archbishop of Paris, 150 mill. (1903).

Struck Medals. Annexation of suburban parishes to the city of Paris, 72 mill. (1861); — Effigy of Napoleon III., 72 mill. (1861); — Napoleon I., after Dumont, 68 mill. (1863); — Naudet, 50 mill. (1868); — The Imperial Family, 50 mill. (1869); — Jules Brame, 68 mill. (1871); — Charles Rameau, 50 mill. (1871); — Edgar Quinet, 33 mill. (1871); — Musée Européen, 40 mill. (1872); — Alphonse Lavallée, founder of the School of Arts and Manufactures, 53 mill. (1874); — Turgot, 41 mill. (1876); — Adam Smith, 41 mill. (1876); — 100 Francs of Monaco, 1877; — Agricultural Prize Medal, 50 mill. (1879); — The French Republic, 50 mill. (1879); — Medal of Municipal Councillors, 50 mill. (1884); — Charles Lucas, 50 mill, (1886); — Epidémies, 27 mill. (1887); — War (℞.), 27 mill. (1888); — Jules Méline, 68 mill. (1892); — ℞. of the medal of Jules Méline, 68 mill. (1892); — Eaux et forêts, (1892); — Congress on the Election of President Félix Faure, 72 mill. (1895); — War, 41 mill. (1896); — Douanes (1896); — Contributions indirectes (1898); — Sacré-Coeur, 24 mill. (1901); — La Paix, 60 mill. (1903); — Communion, 26 mill. (1903).

To these works, adds the compiler of the list, should be added numerous sketches, cameos, medallions, and busts which have been lost sight of.

Ponscarme became Professor of medal-engraving at the Ecole des Beaux-Arts in 1871, on the death of Farochon, and formed several distinguished medallists with Roty in the front rank. " Robuste et vif ", says H. Castets, " portant une barbe de fleuve, ayant un air d'autorité, il parlait d'une voix sonore, avec de grands gestes. Il faisait son cours dans un atelier d'étude sous les combles de l'hôtel de Chimay. Très simple, d'une grande bonté, d'une franchise peu commune, dépourvu de tout esprit d'intrigue, il n'avait aucune influence auprès des juges officiels; aussi ses élèves avaient-ils écrit sur la porte de son atelier : " Ce n'est pas ici le chemin qui mène à Rome ".

" Ponscarme avait obtenu en 1855 le second grand prix de gravure en médaille à l'École des Beaux-Arts, l'année où M. Alphée Dubois remportait le prix de Rome. Dans les années qui suivirent il cherchait encore sa voie. Le portrait surtout séduisait son robuste talent. C'est en gravant le portrait de Naudet (1867) qu'il changea résolument sa manière; dans cette médaille si remarquable de vérité et de

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beauté, il supprime résolument le listel, modifie le modelé en l'adoucissant et substitue au polissage du métal une patine mate et claire, qui permet au profil de se détacher sur le champ de la pièce, nettement, mais sans dureté. Aujourd'hui les médailleurs sont loin des vieilles règles intangibles que n'eût pas osé transgresser un Oudiné ou un Depaulis, et l'on comprend mieux quelle fut la hardiesse de Ponscarme et de quel service on lui est redevable. Cependant cette transformation de la médaille a pu être appelée par M. Marx, une véritable révolution; le portrait de Naudet, précédant les médaillons de Chapu et les plaquettes de Chaplain, marque une date, et comme l'a dit un historien de l'art contemporain, fonde l'école nouvelle de gravure en médaille " (Jean de Foville, *Rev. num.*, 1903, p. 94).

" Innovateur au point de vue de l'exécution et de la conception de la médaille, ce maître a appliqué à son art la technique du bas-relief; matant d'abord le fond pour obtenir l'unité et l'harmonie, il atténue la dureté des contours et l'exagération des saillies par la délicate souplesse du modelé et rend ornementale la légende en employant des lettres conformes au style et destinées à rendre pittoresque l'ensemble de son œuvre " (*Dict. des Cont.*, I, 317).

" Une des médailles les plus fameuses de Ponscarme est celle de l'académicien Naudet : elle marque une date décisive dans l'histoire de la glyptique française, en ce que, pour la première fois, le sujet de la médaille, au lieu d'être sèchement détaché sur le fond uni, était relié par de souples modelés à ce fond, rendu mat lui-même, en vue d'obtenir une unité et une harmonie parfaites ; de plus, le listel inutile était supprimé, et les caractères typographiques vulgaires étaient remplacés par des lettres appropriées au caractère de la médaille et disposées de façon à participer au pittoresque de l'ensemble : toutes innovations dont la médaille moderne a tiré le plus heureux parti " (*Num. Circ.*, col. 5948).

" Ponscarme ", says M. Roger Marx, " was a teacher of eminence, from whose studios emerged many a pupil of note, and who understood the art of adapting to medal-work the principles of low-relief, by subjecting it the unifying bonds of the *enveloppe* " (*Studio*, Oct. 1898, p. 19).

" Hubert Ponscarme, mort il y a trois ans, a joué un rôle considérable dans l'art de la médaille. Son action a été théorique autant que pratique. Car, s'il a gravé des médailles et modelé des médaillons qui seront, à tout jamais admirés, il a pendant plus de trente ans, dirigé les travaux des élèves qui sont passés par l'atelier de gravure en médaille, à l'École des Beaux-Arts. Les plus célèbres d'entre eux doivent considérablement à son enseignement original, révolutionnaire même. Aux amateurs comme à ses disciples, il a démontré que la médaille ne devait pas être uniquement un bouton de métal précieusement historié, ainsi qu'on l'entendait avant lui, mais un

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petit bas-relief au souple modelé, susceptible de vie et de couleur. A l'effigie facticement ressemblante, il a préféré le portrait sincère, caractéristique au physique comme au moral ; à l'allégorie conventionnelle, il a substitué l'action véridique.

" Malgré sa haute valeur et les fonctions qu'il a occupées, Hubert Ponscarme n'a pas bénéficié de la notoriété à laquelle il avait droit. Travailleur solitaire, il s'abstenait trop volontiers de participer aux expositions, consécratrices de renommée. Aussi, la réunion de la totalité de son œuvre à la galerie Hessèle (janvier 1907), a-t-elle été pour beaucoup une révélation. On a pu enfin se rendre compte de l'ampleur de son labeur opiniâtre, admirer quelques-unes des œuvres essentielles qu'il a gravées ou modelées : médailles de *Naudet* et de *Lavallée*, effigie de Répubique utilisée pour la médaille frappée à l'occasion de l'*Inauguration du Musée Européen*, médaillons du député collectionneur *Marquiset*, de *Michel Chevalier*, de *Méline*, de *Charles Lucas*, de *Louis Jouve*, etc. Et, par-dessus tout, la plaquette de *Louis Buffet*, ce chef-d'œuvre où dans un modèle infime il fait vivre l'effigie de l'homme politique, révèle son expression, son maintien.

Constatation pénible : alors que le musée de Hambourg possède l'œuvre complet de Ponscarme, les musées français, même le Luxembourg, ne peuvent montrer que quelques-unes de ses productions, et non point les plus essentielles ".

(*Magasin Pittoresque*, 1907, p. 19.)

" Le talent solide et sévère de Ponscarme fut moins favorisé par la célébrité que celui d'artistes dont il était l'aîné et parfois le maître. Lui-même vivait dans l'ombre sans se plaindre, et il faut saluer en même temps que l'artiste consciencieux et pénétrant qui s'en va, le parfait honnête homme qu'il sut être toute sa vie " (J. de Foville, *Notice nécrol. de Ponscarme*, Rev. num., 1903, p. 75).

" Parmi ceux qui, au siècle dernier, surent amplifier les faibles moyens d'expression qu'offre la médaille et faire de la beauté avec d'aussi pauvres ressources, Hubert Ponscarme eut le rare mérite d'unir à la science profonde d'un technicien le goût élevé d'un artiste.

" Tout en conservant ce sentiment de noblesse et de durée qui s'attache à la médaille, il la dépouilla de sa roideur conventionnelle et de sa sévérité classique. Il en fit à la fois une œuvre vivante et sobre. Il ouvrit ainsi la voie où excellent quelques médailleurs de l'heure présente qui s'honorent d'avoir été ses meilleurs élèves " (G. A. Orliac, *op. cit.*).

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Moderne Medaille, 1900, p. 2. — *Gazette numismatique Dupriez*, VIII, p. 64. — H. Castets, *Ponscarme*, Revue universelle, 1903, p. 171. — Hildebrand, *op. cit.*, II, 515, 516. — *Revue de l'Art*, 1900, II, 23. — *Art décoratif*, 1901, 235. — *Catalogues du Salon*, 1884-1903. — *Bulletin de numismatique*, 1903, p. 36. — R. Marx, *Médailleurs français*, 1887. — *Dictionnaire national des contemporains*, I, 317. — *Dictionnaire Larousse*. — *Revue universelle*, 1903. — *Revue numismatique*, 1903, pp. 74, 455. — *Studio*, October 1898. — George Antonin Orliac, *Hubert Ponscarme*. Paris, 1907. — Paul Chevreux, *Le sculpteur-médailleur H. Ponscarme*, Epinal, 1903. — Ibid., *Gaz. Num. fr.*, 1907. — C. Saunier, *L'Œuvre d'Hubert Ponscarme*, Art décoratif, 1902.

PONT, ROBERT DU (*French*). Goldsmith of Montpellier, appointed Mint-engraver there, 2. July 1567, and admitted by the Cour des monnaies, 13. July 1568.

PONTHON (*Brit.*). Die-sinker and Engraver of the latter part of the eighteenth century, who was employed at the Soho Mint, Birmingham, and also by Lutwyche of Birmingham.

His signature **PONTHON**, or **P.** sometimes occurs on his Tokens, which display unusual artistic merit. His best known productions



Daniel Eccleston's Lancaster Halfpenny Token, 1794.

are : Lutwyche's Halfpenny; R/. Coining press; — Lutwyche's Farthing; similar device; — C. Ilberson's London Halfpenny Token (2 var.); — Penryn Volunteers, Halfpenny Token, 1794;



" Unique " Lancaster Halfpenny Token, 1794.

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— Hornchurch Halfpenny Token, with bust of Edward IV.; — Daniel Eccleston, Lancashire Halfpenny Token, 1794 (*illustrated*); — Another, with bust of Eccleston (a unique variety, *illustrated*); — Ayrshire 1/6 Token, a mule (by Milton and Ponthon); — Halfpenny



Copper Company of Upper Canada, 1774.

Token of the Copper Company of Upper Canada, 1794 (*illustrated*); — British Settlements, Kentucky, 1796 (same R/. as last; *illustrated*); — R/. Isaac Swainson (*A.J.N.* 1272).



British Settlements, Kentucky, 1796.

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POOL, JERIAN, JURRIAAN or **GURIAN** (*Dutch*). Medallist of distinction, who was working at Amsterdam during the middle of the seventeenth century. Practically nothing is known of his life, but he may possibly be the father of the celebrated painter of that name. It has been suggested that Jerian Pool was employed in the capacity of Engraver of the coins at the Mint of Utrecht, where the dies of his Admiral Tromp medal were until lately preserved.

The most important of this artist's medals are: 1653. Admiral

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Martin Harpertsz Tromp; ℞. Naval action; signed on obv. : I. POOL; — 1654. Peace of Westminster between England and the Netherlands; obv. Allegorical representation; ℞. Inscription; signed



William III, Prince of Orange, 1655.

on obv. *Jerian Pool :* | *fecit Amsterdami*; — 1655. William III; obv. Bust nearly facing; ℞. Phoenix amidst flames; signed : *Jeuriaen Pool. Amsteld. Anno 1655* (Van Loon, Fr. ed., p. 376, n° 2; *illustrated*);

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— Inauguration medal of the Amsterdam Guildhall (Van Loon describes three varieties, with different legends, &c.); — 1657. Disagreements over William of Orange's renunciation of Stadholderate of Overyssel; — 1662. Commercial Treaties between France, England and the United Provinces; obv. Mars beneath the feet of Peace; R/. inscription; signed : **G. POOL** (sev. var.); — 1665. Naval action at Bergen; signed : **G. POOL**; — 1666. Naval action with the Dutch; obv. Naval engagement: R/. Shields of the United Provinces, and inscription; signed, **G. POOL. FEICT. I. A. DAM.**; — Michael de Ruyter; obv. Bust, three-quarters to r.; R/. Naval engagement; signed : **G. POOL. FEICT. I. A. DAM**; — 1667. Proclamation of the Peace of Breda; obv. Neptune in his car; R/. View of Breda; signed : **G. POOL**.

BIBLIOGRAPHY. — Hawkins, Franks and Grueber, *Medallic Illustrations*, &c. — Immerzeel, *op. cit.* — Kramm, *op. cit.* — Bolzenthal, *op. cit.* — H. A. Grueber, *Brit. Mus. Guide to the English Medals.* — Ammon, *op. cit.* — *Catalogus der Nederlandsche en op Nederland betrekking hebbende Gedenkpenningen*, I, 1903. — Van Loon, *op. cit.*, II. — *De Historiepenningen en Munten betrekking hebbende op het Stamhuis van Oranje-Nassau*, n. d.

POOLE, HENRY (*Brit.*). Contemporary Sculptor and Medal-chaser; by whom I noticed at the Royal Academy Exhibition of 1901 a fine relief of Hero and Leander.

POOLE, J. R. (*Brit.*). This signature occurs on a Portrait-medallion in wax and glass, of D[r] E. Jenner, 1809 (*A. J. N.*, 880).

POPE, THOMAS (*Brit.*). A Birmingham Die-sinker of the nineteenth century, whose signature occurs on a brass check of Elliott's Restaurant, Birmingham, described in Marvin's, *Masonic Medals*, p. 269, DCCXIX.

POPE & CO. (*Brit.*). The earlier cards read " Pope & Co, St. Paul's Square, Birmingham ". The later address is 14 Newhall St., Birmingham.

The die with the " Exhibition Building ", 1851, was evidently brought into use, as it served for the reverse of the store cards of : E. & D. Kinsey. Silver ware manufacturer, Cincinnati, Ohio; — Tilly, Haynes & Co. Furnishing Goods, Springfield, Mass; — D. Gowans & Co. Confectioners, 97, Canal st, New Orleans.

BIBLIOGRAPHY. — *Information kindly sent by Mr. A. R. Frey of Brooklyn.*

POPESCU, GABRIEL (*Roum.*). Sculptor, Medallist, and Mint-engraver at Bukarest; Laureate of the Paris Ecole des Beaux-Arts.

I have recently seen a fine Commemorative plaquette (50 × 60 mill.) by him of the Restoration of the Church of St. Nicholas at Jassy, 1904, and he is further the author of the following medallic productions : Restoration of the Cathedral of

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the Magi at Jassy, 1904; — Inauguration of the Convent Church at Sinaia, 1903; — Jubilee Medal of the Bukarest Post Office, &c.

This artist was born at Vulcana Pandele, district of Dambovitza (Roumania) in 1868, and first studied at the seminary of Nifon, then at Bukarest, and from 1894 to 1899 at Paris. In 1901, he returned to Bukarest where he fills the post of Chief-engraver at the Mint, and has been engaged in cutting dies not only for the coins but also for the Postage stamps of his native country.

POPKES, J. (*Dutch*). A golden Wedding Medal of Cornelio von Aerssen and Maria Pauw, 1728, is thus signed.

POPPE, JOACHIM (*Germ.*). Mint-warden and Engraver at Bremen, 1731-1772. He usually signed : **I. P.** or **I. PO.**

POPPO (*Germ.*). Mint-master (*Muntzer*) at Volkach, 1407.

PORCH, ROBERT DE (*Brit.*). Mint-master in London, *anno* 36 of Edward III., 1364-65.

PORCHE, PERCIVAL DE (*Ital.*). A native of Lucca; Mint-master in London, *anni* 18, 19, 28 of Edward III. (1345-46, 1355); at Bruges, 6. May 1349 to 6. August of same year, and again from 7. August 1350 to 1. January 1352. His name occurs in contemporary London mint documents as *Percivall de Porche de Luca*.

Under Percival de Porche, by indenture of 1346, the weight of the Noble was diminished about ten grains, the Penny was reduced to twenty grains, and " the pound of silver was shorn into twenty-two shillings and sixpence by tale ".

BIBLIOGRAPHY. — Ruding, *Annals*, &c. — A. de Witte, *op. cit.*

PORCHE, ROBERT DU (*Ital.*). Mint-master at Ghent, 20. December 1354 to 29. November 1355.

PORCHÉE, JEAN MARIE FRANÇOIS (*French*). Contemporary Sculptor, born at Paris; pupil of J. Salmon. By him are Portrait-medallions, exhibited in 1887 and 1890 at the Paris Salon of M^me^ Louise Porchée; — E. Diffloth; — F. Porchée; — C. Porchée, &c.

PORCHER or **PORCHIN, EUGÈNE** (*French*). Contemporary Sculptor, born at Fontevrault (Maine-et-Loire); pupil of Thomas. He is the author of some Portrait-medallions in bronze, that of Mr. Charles Vapereau being one of the best known.

PORCHIN. *Vide* **PORCHER** *supra*.

PORRICE, L. (*French*). Designer of the obv. of a medal of the Dispensaire général of Lyons, 1818. Two specimens of this medal are in the Boston Collection.

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PORRO, ALESSANDRO (*Ital.*). Mint-master at Milan, 1589.

PORRO, CHRISTOPHE (*Ital.*). Mint-engraver at Bourg, 1582.

PORRO, PIETRO PAOLO (*Ital.*). Mint-master at Turin, 1507-1509.

PORTA, FRANCESCO (*Ital.*). Mint-master at Milan, 1728.

PORTA, P. DE (*Ital.*). Sculptor and Medallist of the first half of the seventeenth century. Bolzenthal mentions a Portrait-medal by him of the Neapolitan lawyer Giovanni Simone Moccia, which displays a cultivated taste.

PORTE, JEHAN DE LA (*French*). Mint-master at Angers, 1382, and again from 8. December 1385 to 30. March 1386.

PORTENSCHLÄGER, IGNAZ (*Austr.*). Mint-engraver and Medallist at Salzburg, *circ.* 1695-1715. He was in the service of the Archbishops Johann Ernest and Franz Anton, for whom he cut the dies of the current coins only. He died in 1715, and was succeeded by J. A. Jetzl.

BIBLIOGRAPHY. — Gustav Zeller, *Die under fürsterzbischöflich-salzburgischen Münze angestellten, u. a. Münzeisenschneider, Graveure und Medailleure*, 1888.

PORTER, LIEUT. COLONEL G. M. (*Brit.*). Mint-master at Calcutta, 25. April—23. November 1897, 6. July—1. October 1900, and again appointed, 22. April 1904. to the office, which he was still holding in 1906.

PORTER, I. (*Brit.*). Medallist of the latter end of the eighteenth century and early part of the nineteenth. None of his productions are of much artistic interest, but the following are worth mentioning : Æ. Medalet of Nelson, in commemoration of the Battle of Trafalgar, 1806; — Large Medal with Portrait of the Duke of Wellington; R/. Victory seated (some specimens occur in the form of medallic boxes containing 13 coloured engravings of the general's principal victories; published by Edward Orme, of Bond St.); — Thomas Crib, 1781-1848, on his fight with Molyneux, 1811; — Captain Coram, "the Foundlings' Friend", 1805.

PORTO, GIANBATTISTA DEL (*Ital.*). Mint-engraver at Modena, under Duke Ercole II. He worked for the Mint-master Pietro Scalabrini. To him is ascribed a Portrait-Teston, with the R/. inscription MONETA COMVNITATIS MVTINAE.

POSCH, JACOB (*Austr.*). — "Hofpfenningmeister" to Archduke Charles, *circ.* 1567-1571.

POSCH, LEONHARD (*Germ.*). Sculptor and Medallist, born at Haasberg im Zillerthal (Tyrol) on 7. November 1750. He was apprenticed to

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a Sculptor at Salzburg and settled in Vienna in 1774, attracting there the notice of the Empress Maria Theresia. For reasons of health he had to give up sculpture for modelling, and he distinguished himself also as a mechanician. In 1803 he went to Hamburg and 1804 to Berlin, where he resided until 1810, when he moved to Paris. There he modelled Portraits of Princes and celebrated Personages. In 1814 he returned to Berlin on the entreaty of his son-in-law, Mint-warden-general Loos, as a Professor of modelling at the Royal Mint, Royal Porcelain Works, and Royal Foundry. In 1816 he obtained from the Prussian Royal Academy the privi-



Portrait-medal of Napoleon I.

leges of an Academician, and not long after became a member of the Academy. He died on 1. July 1831 at Berlin.

Many works of sculpture by Posch exist. There is a bust of Napoleon by him, which came into Goethe's possession.

Fräulein Hildegard Lehnert and H. C. v. Kühlewein, in their monograph of the artist in *Berliner Münzblätter*, 1907, pp. 614-19, mention the following medallic productions by him : 1804-1810 (Berlin). Plaquettes of King Frederick William III of Prussia ; — Queen Louise ; — Prince Louis Ferdinand ; — General Hulin (*circ.* 1806) ; — Major von Schill, 1809 ; — 1809. Prof. Hermb-

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städt; — Dr Erhard; — Iffland; — 1810. Dr Karsten; — Privy Councillor Rosenstiel; — 1811. Dr Wildenow; — also a large Medal in cast iron (1808) on the Restoration of Commerce and Mining; — 1814-1831. Berlin. Plaquettes of 1814. Prince Frederick William Charles of Prussia; — 1818. Prince William (later William I); — 1820. Prince Anton Heinrich Radziwill; — Prince Frederick William Ferdinand Radziwill; — Prince Frederick



Portrait of Queen Louise of Prussia.

William Paul Radziwill; — Princess Frederica Louise Radziwill, Princess of Prussia; — Undated. Princess Wilhelmine Wanda Radziwill; — 1822. Princess Alexandrina (later Grand Duchess of Mecklenburg-Schwerin); — Princess Louise of Prussia (born 1. February 1808); — 1824. Crown Princess Elizabeth of Prussia; — Undated. General von Tauenzin; — 1814. Major von Röder; — 1815 or 1816. General von Gneisenau; — 1819. General von L'Estocq; — 1821. Von Köckeritz; — after 1813. General von

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Scharnhorst; — 1817. Dr med. Klaproth; — 1821. State Minister von Kircheisen; — 1822. Prof. Dr Oerstädt; — Dr med. H. Meyer; — 1824. Taubert, painter; — Privy Councillor Köls; — 1825. Dr med. Rudolphi; — 1827 Göthe; — Catalani, the prima donna; — Count Anton Stolberg; — Undated. Police-President Le Coq; — State Minister von Bülow and consort; — Ladenberg; — Dr Reil; — Conrad Sprengel; — Dr. med. Horn; — Frl. von Gneisenau; — Frau von Bernstorff; — Kapellmeister Himmel; — Mint-warden general Loos; — Count Alexander zu Dohna, patrician of Berne, &c.



Portrait of a Lady.

There is also a Self-portrait of Leonard Posch, reproduced in *Berl. Münzbl.*, 1907, Pl. XIX a, n° 1.

Posch reproduced the features *ad vivos* of Napoleon I (*illustrated*) on a plaquette and a medal, and while in Paris, where he worked under Denon, he no doubt also modelled portraits of some of his famous generals and other celebrated French contemporaries. In 1807 he executed a Portrait of Duke Charles Augustus of Weimar, of which specimens exist in cast iron, and also in ivory. His signature occurs further on portraits of: Baron Dr R. N. D. Desgenettes, Paris; — Baron Vivant-Denon, Paris; — H. G. Oversted,

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Copenhagen, 1822; — Nicholas I, as Grand Duke of Russia, uniface and unsigned, etc.



Portrait of a Lady.

This artist was very successful in portraiture, and a prolific worker.

In a Sale Catalogue of Mr. Otto Helbing, Munich (14. December 1908) are described five bronze and one iron oval Portrait-plaquettes of Ladies of the Viennese Society of the beginning of the nineteenth century. The two reproduced here were acquired by Messrs. Spink & Son L[d] and are charming examples of medallic work.

Additional information on this Medallist is given by D[r] Menadier in *Amtliche Berichte aus den königlichen Kunstsammlungen*, Juli 1909, pp. 237-248.

BIBLIOGRAPHY. — Hildegard Lehnert u. c. v. Kühlewein, *Leonhard Posch*, 1907.

POSSENTI, VINCENZO (*Ital.*). Goldsmith of Pisa, second half ot the sixteenth century; he worked also as a Medallist, and is mentioned by Bolzenthal.

POST, JOHAN (*Dan.*). Mint-master at Copenhagen, 1614-1622.

POSTUMUS, J. D. (*Dutch*). Contemporary Medallist of Amsterdam, whose works are not of much artistic merit. I have seen by him :

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Commemorative medal of the Amsterdam Universal Exhibition, 1895 (sev. var.); — Sharpshooters' Club " Nederlands Burgerwacht " of Amsterdam, Prize Medals, 1874 (2 var.); — Visit of the German Emperor and Empress to Amsterdam, 1891; — Amsterdam International Exhibition, 1867; — Jubilee of William II., 1872 (signed: **J. D. P.**); — Sharpshooters' Meeting at Amsterdam, 1874; — Another, of 1894; — Second Centenary of the Amsterdam Synagogue, 1875; — Marriage of Prince Henry of the Netherlands with Princess Marie of Prussia; — Athletic Club of Purmaend, 1885; — Bakery Exhibition at Amsterdam, 1886; — 70th Birthday of Willem III. of Holland, 1887; — W. A. Scholten, of Groningen, 1889; — 50th Anniversary of Limburg's Incorporation with Holland, 1889, &c.

The commemorative medal of the Emperor and Empress of Germany's Visit to Amsterdam, 1891, which bears the portraits of William II. and Augusta, and the Queen Regent of Holland with Queen Wilhelmina, was engraved by Postumus, for the editor, J. Schulman. It is a poor production.

POTARD, POTART or **COCTARD, PIERRE** (*French*). Engraver of Jetons at Paris, *circ.* 1532-1542. The following jetons are by him : 1532. Jetons for the Receiver of the town of Bourges; — Jetons banaux; — 1533. Jetons for Jean Ballue and Michel Javelle; — Jetons for Michel Pérignon; — 1537. Jetons for Jean Grolier, treasurer of France; — 1542. Jetons for Margaret of France, &c.

BIBLIOGRAPHY. — Mazerolle, *op. cit.* — Rondot, *op. cit.*

POTEL, ALPHONSE (*French*). Contemporary Sculptor and Medallist, who in 1886 exhibited a Portrait-medallion of Mme Marguerite de Chavandre.

POTEVIN, GEORG RICHARD (*Germ.*). Mint-engraver and Medallist at Würzburg, 1763-1776, under Bishop Adam Friedrich, Count of Seinsheim. His signature is usually **P. F.**

POTHUS. This signature occurs on a gem, formerly in the Millingen collection, representing Three Masks.

POTIER (*French*). Contemporary Sculptor and Medallist, born at Coutance; pupil of Giraud. At the Salon of 1885 he exhibited a Portrait-medallion of Mme J. E. L***, and another, entitled : Mme Madeleine.

POTIOLUS. A gem in red jasper of the Stosch collection, and representing Four Masks, bears this fictitious signature.

BIBLIOGRAPHY. — King, *op. cit.*, 1860.

POTT, ANTON (*Germ.*). Mint-master at Münster, Paderborn and Cleves; died in 1742. His signature occurs on coins as **A. P.** or **A. G. P.**

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POTTENSTEIN JOHANN VON (*Austr.*). Mint-master-general for Bohemia, 1508-1510, and again, 1522-23.

POTTER, ELEUTHÈRE DE (*Belg.*). Painter, born at Brussels, died at an early age in Italy, 1854. The Brussels Coin Cabinet possesses four cameos, executed in Italy by an unknown artist, one representing



Eleuthère de Potter.

a portrait of E. de Potter (*illustrated*) and the three others reproducing compositions of the painter : Hero allowing himself to



Hero and Leander.

be moved by Leander (*illustrated*) ; — Hero welcoming Leander on the shore ; — Death of Hero.

BIBLIOGRAPHY. — *Les nouveaux camées de la Bibliothèque royale*, Gazette numismatique Dupriez, III, 10.

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POTTER (*French*). Director of the Porcelain Manufactory, rue de Crussol, Paris, during the latter part of the eighteenth century. He issued silver coins of 20, 10 (2 var.), 7 and 5 Sols, all dated 1792. The issue was prohibited, at the same time as those of Monneron frères, Lefèvre, Lesage & C° and other firms, by the Assemblée nationale. For illustrations, *vide* Dewamin, *Cent ans de numismatique française*, III, pl. 11, n°s 7-11.

PÖTTING, PRANZ KARL GRAF VON (*Austr.*). Mint-master-general for Bohemia, 1710-1721.

POUEY, LÉON ÉMILE (*French*). Contemporary Sculptor, born at Cauterets (Hautes-Pyrénées); pupil of Thomas. At the Salon of 1890 I noticed a Portrait-medallion bearing his signature.

POUJOULY, ANTOINE DE (*French*). Mint-master at Villefranche, 1543. His privy mark is an **A** between four annulets.

POULIN, JACQUES (*French*). Mint-master at Lyon, 1509-1513. He issued Ecus d'or au porc-épic, and Dizains, under Louis XII.

POULLAIN, HENRI (*French*). Général des Monnaies, 1613-1617. Briot made experiments of his inventions before him. *Vide* Mazerolle, *op. cit.*

POUPART, MARTIN (*French*). Mint-master at Angers, 1466.

POUPART, RENÉ (*French*). Mint-master at Angers, 1461-63, 1470-1484.

POURSOT, LAURENT (*French*). Money-changer at Tours, appointed Mint-master there in 1535. His privy mark is a reversed **L** between the words **FRANCISCUS** and **DEI** in the legends.

POUX or **POULX, CLAUDE** (*French*). Mint-engraver at Besançon, 1620 to 12. April 1655. Besides engraving the currency of that period, this artist executed also large Presentation pieces of Ferdinand II. (52 mill.) and reductions of the same (34 mill.), which are signed : **C. P.** and exist in gold, silver and copper. In 1640 he engraved also Proclamation medalets or jetons of Ferdinand III.

BIBLIOGRAPHY. — J. Gauthier et A. Vaissier, *Les pièces d'honneur des co-gouverneurs de Besançon (XVI-XVII^e siècles)*, Gazette numismatique française, 1903, pp. 360-1.

POUZEAUX (*French*). Mint-engraver at Toulouse, 1792.

POUZEAUX, JEAN JACQUES (*French*). Mint-engraver at Toulouse and Perpignan, *circ.* 1720-1730. His name occurs also as **POUSEAU**.

POUZEAUX, LOUIS PIERRE (*French*). Mint-engraver at Toulouse, 1727-1781.

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POWNALL, THOMAS (*Brit.*). Gem-engraver of the second half of the eighteenth century, by whom are the following gems, described by Raspe : Bust of Aesculapius, crowned with laurel ; cornelian ; — Head of Bacchante, with mask of Silenus (2 var.); — Head of young Hercules with club upon left shoulder ; — Bust of Hercules, showing hand ; — Half-figure of Cleopatra, in profile, putting the aspic to her bosom ; — Head of Homer ; — Head of Socrates ; — Head of Cicero ; — Head of Julia Titi (3 var.) ; — Head of Antinoüs ; — Head of Clodius Albinus ; — Laur. head of an Emperor ; — Head of a Lady in the character of Venus ; — Others (sev. var.); — Bust of an Evangelist ; — Bust of Cromwell ; — Bust of Inigo Jones ; — Bust of Milton (sev. var. ; some signed : **POWNALL FEC.** 1779); — Bust of Nailor, poet (2 var. *one illustrated*); — Shakes-



Bust of the poet Nailor,
sardonyx by Th. Pownall.

peare (2 var.) ; — Portrait of Mrs Wray ; — Bust of a Turkish sultan ; — A Greek head with mask of Silenus ; — Head of Livia ; — Portrait of an English lady (unknown) ; — Portrait of Mrs T. Pownall, the artist's wife, etc.

All these were reproduced in paste by Tassie.

BIBLIOGRAPHY. — King, *op. cit.*, 1872. — Raspe, *Tassie Gems*, 1791.

POWNALL, WILLIAM (*Brit.*). Gem-engraver of the second half of the eighteenth century, no doubt a relative of Thomas Pownall, possibly his son. Tassie reproduced in paste the following gems by this artist : Head of young Hercules (some varieties) ; — Head of Omphale ; — Veiled head, with a butterfly in bosom ; — Heads of Hector, Andromache and Astyanax ; — Head of Socrates (signed : **W. P. F.**) ; — Unknown head with a torch (a fine engraving) ; — Head of Cicero (signed : **W. P. R.**) ; — Unknown head in the character of a Roman Empress ; — Bust of Cromwell ; — Princess Amelia, daughter of George II. ; — Head of Alexander Pope ; — Unknown head, with an order of knighthood ; — Portrait of Mrs Hartley, of Covent Garden Theatre ; — Head of a Zingara (sev. var.) ; — A fancy Head ; — Head of Jupiter, etc.

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The work on some of these gems is very fine.

BIBLIOGRAPHY. — *As above.*

POWOLNY, Professor **FRANZ** (*Austr.*). Sculptor of Vienna, who modelled for the firm of Reinemer and Spiegel two large Plaquettes, described in *Mittheilungen der Oesterreichischen Gesellschaft für Münz und Medaillenkunde*, 1909, p. 22.

POYNTER, SIR EDWARD JOHN (*Brit.*). Contemporary Painter and Sculptor, born at Paris, 20. March 1836; son of Ambrose Poynter,



an architect, and grandson of Thomas Banks, **R.A**, an eminent sculptor. He was educated in England, but studied also at the Ecole



Rℒ. of Shilling, 1893.



Rℒ. of Florin, 1893.

des Beaux Arts, Paris, and under Gleyre, 1856-1859. In January 1869 he became an Associate of the Royal Academy; **R.A.** in June 1876, and in November 1869 he was appointed President of the

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Royal Academy, receiving at the same time the honour of knighthood. For some years he was Professor of Art at the University College, London, and afterwards, Director of the Art Schools at the South Kensington Museum. In April 1894 he was elected Director of the National Gallery in succession to Sir F. Burton, and retired in 1906, his successor being Sir Charles Holroyd.

A list of his numerous paintings would be out of place in this work, and I shall therefore only mention some of the most recent notable productions : 1891. Meeting of Solomon with the Queen of Sheba ; — 1892. When the World was young ; — 1893. Chloe, etc.

In 1893 Poynter exhibited two sets of designs for the Third Coinage of Queen Victoria. Two types of reverses for the Florin and Shilling were adopted by the Committee and approved of by the Queen. They were used until 1901.



R℣. of Ashantee War Medal
(designed by Sir E. J. Poynter).

The artist's heads of Queen Victoria for the Florin and Halfcrown remind one too much of that of Sir J. E. Boehm, which proved such a failure, and the St. George of the R℣. of the Crown is not very successful either, which may be said also of his other designs for the reverses of the Florin, Shilling, and Sixpence.

By Sir E. J. Poynter is also the design of the R℣. of the Ashantee War Medal (*Vide* Spielmann, *British Sculpture and Sculptors of Today*, p. 170).

Dr F. Parkes Weber possessed two Portrait-medallions by this artist : Mrs Langtry, 1882 (*illustrated*), and Miss Paget (later Lady Windsor), 1883. The latter is now in the Guildhall Library.

At the Second Exhibition of the Society of Medallists, at the Dutch Gallery, London, 1901, I made a note of the following works by

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the artist : Shilling (reverse, design finally accepted by the Committee) ; — Half-crown (reverse, not chosen) ; — Florin (reverse,



Mrs Langtry.

accepted design) ; — Medal for the Cambridge History Prize ; — A. G. Liddell, portrait-medallion ; — Drawing, designs for coinage, etc.

Poynter is the author of "Lectures on Art".

BIBLIOGRAPHY. — Plarr, *Men and Women of the time.* — Spielmann, *op. cit.* — Grueber, *op. cit.* — Gray, *op. cit.* — *Numismatic Circular*, 1893.

POZZI, GIAMBATTISTA (*Ital.*). A Milanese Medallist of the latter part of the sixteenth century. He is the author of a series of Portrait-medals of the Popes from St. Peter to Alexander V. († 1410), and, says Armand, they were probably executed in imitation of the

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medals of restitution of the Popes, engraved by G. Paladino in the fifteenth century. The essential difference between the works of the two artists consists in that Paladino modelled his portraits from authentic originals while the majority of Pozzi's medals offer only purely conventional or fancy portraits.

Bolzenthal states that Pozzi resided at Rome, and criticizes his productions as exhibiting very little artistic merit.

BIBLIOGRAPHY. — Armand, *op. cit.*, I, 298. — Gnecchi, *Le Monete di Milano*, LXII. — Bolzenthal, *op. cit.*, p. 164. — Ammon, *op. cit.*, p. 125. — Köhler's *Münzbelust.*, Pl. XVIII, 369.

POZZO, GIOVANNI (*Ital.*). A Medallist of Rome, who worked during the first half of the eighteenth century. He was a pupil of Otto Hamerani, but his medallions are treated in a different manner to the medals of his master. In style he imitated the Florentine portrait-pieces of the seventeenth and eighteenth centuries.

Among his most notable productions I may name the following which are all cast and chased, and in high relief: Conyers Middleton,



Baron Stosch.

1724 (signed : **GIO. POZZO. F. ROMA.** 1724) ; — Daniel Wray, 1726 (signed : **G. POZZO F.**) ; — Baron Philip Stosch, the famous antiquary and collector ; Rℒ. MORIBVS ANTIQVIS (signed : **I. POZZO F. ROMAE** ; obv. *illustrated*).

There is character in the portraits of Giovanni Pozzo, although the work is rather mediocre.

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BIBLIOGRAPHY. — Bolzenthal, *op. cit.* — Franks and Grueber, *Med. Ill.* — Blanchet, *op. cit.*

P. P. P. *Vide* **PIETRO PAOLO ROMANO** *infra*.

P. P. P. *Vide* **PETER PAUL PECKSTEIN**. Mint-master at Breuberg, 1675.

P. P. W. *Vide* **PETER PAUL WERNER**. 1689-1771. Medallist at Nuremberg.

P. R. *Vide* **PETER RÜDESHEIM**. Mint-master at Düsseldorf, 1783-1804.

P. R. *Vide* **PHILIP ROETTIER**. Medallist, who worked in London, Brussels, and Antwerp; † 1732.

P. R. *Vide* **PETER RAST**. Mint-master at Stuttgart, 1746-1762.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

PRACHS, WOLFGANG (*Austr.*). Mint-warden at Gratz, 1527.

PRACHT, KARL (*Germ.*). Contemporary Sculptor, residing at Charlottenburg. At the Berlin Kunst-Ausstellung, 1907, he exhibited several medallic productions: The artist's Parents, bronze Plaquette; — Jubilee Plaquette Zahrzewo; — P. Agathe; — P. Elizabeth, &c.

PRADIER, JAMES (*French*). A famous Sculptor, born at Geneva on 23. May 1792, died at Bougival, 4. June 1862. Pupil of Lemot and Gerard, he won in 1813 the first Grand Prix de Rome. One of his best known statues is that of Jean Jacques Rousseau in the island of that name at Geneva. The medal by A. Bovy commemorating the erection of that monument bears the signature : **J. PRADIER** on the pedestal of the statue.

Pradier also signed some large Portrait-medallions cast in bronze.

His works of sculpture have an extraordinary charm, but are mostly sensuous in character.

"Pradier", writes M. Saulnier, "se plaisait à modeler des médaillons et des modèles de médailles et poussait ses élèves à s'intéresser à cet art. De son atelier sortirent deux grands prix de gravure en médaille : Bovy et Merley, à qui l'on doit une des monnaies d'or de la République de 1848 ; un second grand prix, Chapu" (*Art décoratif*, Nov. 1903, p. 60).

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.* — A. Etex, *Pradier, Étude sur sa vie et ses œuvres*, Paris, 1859.

PRAETORIUS, BALTHASAR (*Austr.*). Administrator of the coinage in Lower Austria, 1613.

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PRAETORIUS, FRIEDRICH WILHELM (*Germ.*). 1753-† 1813. Mint-master at Breslau, 1795-1805.

PRAGER, KILIAN (*Germ.*). Mint-engraver at Dresden, 1582.

PRAGER, KILIAN (*Germ.*). Son of the last, appointed Mint-engraver at Dresden after the death of his father in 1582 and in office until at least 1604, if not until about 1615. He worked under the Mint-master Hans Biener, who died in 1604, and possibly under his successor, Heinrich von Rehnen. The latter, although he was a clever engraver, did not execute coin-dies and in 1615 was employing Tobias Wolff, the medallist.

BIBLIOGRAPHY. — J.-A. Erbstein, *Erörterungen auf dem Gebiete der sächsischen Münz- und Medaillen-Geschichte*, Dresden, 1888.

PRAHM, JOHAN GEORG (*Dan.*). Mint-master at Königsberg, 1807-1814 (or according to Schlickeysen, 1807-1824). His issues are signed : **I. G. P.**

PRALBAND, HANS (*Germ.*). Mint-master at Hals (Bavaria), 1436. He was a native of Basle.

PRANDTEGG, JACOB VON (*Austr.*). Hofpfenningmeister, 1648.

PRANGHE, FRANZ HERMANN (*Germ.*). Mint-warden at Würzburg, 1762-1766. His initials **M. P.** occur on the coins.

PRATO, ANDREA DEL (*Ital.*) *Vide* **ANDREA GUAZZALOTTI** (Vol. II, p. 330). C. von Fabriczy does not accept the usual attribution to this artist of the medal commemorating the Victory of Alfonso over the Florentines at Poggio Imperiale in 1479 (*vide* description, vol. II, p. 331, 8). He says: "Compare with the style of the master, the far weaker, almost indistinct, modelling, the vague, free treatment of the hair, the entirely characteristic composition and execution of the relief on the reverse (the sacrifice of a bull in the presence of a nude figure and another in armour); nay, take into consideration the form of the letters in the inscription, so different from his. We are much more inclined to recognise in the piece a work of Bertoldo di Giovanni (*q. v.*)

PRATO, FRANCESCO DAL. *Vide* **FRANCESCO DI GIROLAMO ORTENSI** (Vol. IV, p. 331). Florentine Medallist, 1512-1562.

PRATO, GIROLAMO DAL (*Ital.*). Father of the last, is mentioned by Bolzenthal in the following terms : "This artist was such a skilful Designer, Sculptor, *Nielleur*, etc., that he was called Cellini the Lombard. He cast medals in honour of several Popes and Princes, &c., which are as famous for their workmanship as for their good

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likenesses." The period of Girolamo dal Prato's activity would be comprised in the first half of the sixteenth century.

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*, p. 108.

PRATT, BELLA LYON (*Amer.*). Contemporary Sculptor and Medallist, born at New York, now residing at Boston, where he is instructor in sculpture at the Fine Arts Museum. He is a pupil of Falguière. At the Salon of 1897 I noticed two Portrait-medallions by him of young Girls, and in 1898 four others, two in silver, and the two others in bronze. In 1908 he executed a Portrait-medal of Archbishop O'Connell to commemorate the Centenary of the R.C. Diocese of Boston. This medal is very artistic.

Mr. P. first became known through the groups which he designed for the Chicago Exposition. He afterwards executed important commissions for the Congressional Library in Washington, and the Pan-American Exposition at Buffalo, &c.

His initials **B. L. P.** occur under the truncation of the head of Liberty on the new issue of Half and Quarter Eagles of the United States. Pratt is the designer of the obverse of these coins. The reverse has the standing eagle, nearly as on the Eagles designed by St. Gaudens.

PRAXITELES (*Greek*). A famous Sculptor, born at Athens, perhaps about 390 or 392 B.C. He executed statues in both marble and bronze, and was unrivalled in the exhibition of the softer beauties



Æ. Caracalla and Plautilla.

of the human form, especially the female figure. In this he attained to the highest excellence in his nude statue of Venus at Cnidus, which called forth the rapturous admiration of the classic world. We find it recorded on the Cnidian coins, some specimens of which are reproduced here, representing either the full figure of the goddess or only her head.

The entire statue is represented on copper coins of Cnidus, struck

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under Caracalla and Plautilla. The head alone occurs as obverse type on a number of varieties of copper coins of the same mint,



The Cnidian Aphrodite (Vatican).

issued during the first century of our era (*Vide* L. Forrer, *Die Darstellung der Aphrodite des Praxiteles auf den Münzen von Knidos*,



Æ. Coins ot Cnidus (First Cent. A.D.)

Frankfurt-am-Main, 1904, where 6 varieties are described and illustrated).

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An antique cameo in the Bibliothèque Nationale, Paris, described by M. Babelon, *Camées*, &c., reproduces also the famous statuè, which is one of the wonders of ancient Greek art.

The other works of Praxiteles are too well-known to be recorded here, but there is only one original extant, the beautiful Hermes



Bust of the Cnidian Aphrodite (Berlin).

carrying the youthful Dionysos which was discovered in 1877 in the temple of Hera at Olympia.

Amongst the copies of the Roman period, we have a Silenus, Satyr, two figures of Eros, two of Dionysos, Artemis, Apollo, Zeus, etc.

PRÉ, CASIN DU (*French*). Money-changer on the Grant-Pont, Paris, who reopened the Amiens Mint on 13. November 1423. The mint-mark adopted was an *Agnus Dei* for the Anglo-gallic coins. (*Vide* E. Faivre, *op. cit.*, p. 27.)

PRÉAULT, AUGUSTE (*French*). Sculptor, born at Paris, 6. October

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1810, died there 14. January 1879; pupil of David d'Angers and Moine. At the Salon of 1833 he exhibited a frame of medals; — 1837. Head of an Old Man; — 1849. Two frames of medals; — 1853. Virgil, portrait-medallion in bronze; — Dante, portrait-medallion; — 1864. Aulus Vitellius, medal; — 1865. Portrait-medallion of a Lady; — 1866. La Vierge aux épines, bronze medallion; — 1868. Adam Mikiewiecz, portrait-medallion; — 1869. Portrait of a Child; — 1870. Aulus Vitellius, medallion in bronze; — Paul Huet, portrait-medallion; — 1875. M. Hue, portrait-medallion; — M. Aicar, portrait-medallion, etc.

This artist's medallions are executed in the style of David d'Angers' portraits. M. Roger Marx reproduces in *Médailleurs français*, p. 11, his Portrait-medallion of Auguste Vacquerie.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*, II, 312. — Roger Marx, *Méd. français*.

PRÉAULX, PIERRE DE (*French*). Mint-master at Rouen, under Charles VII, in 1446.

PRÉCAIRE, LOUIS (*French*). Worker in pewter and Founder (*potier en estaing*) and Medallist of Lyons, *circ.* 1658; died between 1676 and 1689. He invented in 1659 an alloy resembling dull silver, which he called *matière blanche*, and in which were cast some of the medallions of Jacques Mimerel, Claude Warin and Nicolas Bidau.

Précaire executed modelled and cast medallions.

BIBLIOGRAPHY. — N. Rondot, *Médailleurs lyonnais*. — Rondot and De La Tour, *op. cit.* — Charvet, *Médailleurs et jetons de la ville de Lyon*, 1907.

PRÉD'HOMME (*French*). The signature **PREDHOMME F^t** occurs on a Portrait-medal of the musician Cherubini, 1834 (Epstein, *Musiker Medaillen*, n° 66).

PRELLHOFF (also **PRELLHOFEN**, **PRELAUF**, or **PRELLHOF**), **ABRAHAM** (*Germ.*). Founder of the Mint at Zwickau, 1621, which does not appear to have been worked for more than two years, and from which were issued Groschen (1621-22), Double Schreckenberger (1622), Single and Double Engelthaler (1621-22), as well as billon money.

BIBLIOGRAPHY. — Erbstein, *op. cit.*

PREHOROWSKY VON KWASEJOWIC, FRANZ KARL (*Austr.*). Mint-master-general for Bohemia, 1688-1699.

PREINWALD, or **PREMWALD, HEINRICH** (*Germ.*). Mint-engraver's assistant at Hall after 1579, and later at Ensisheim, 1584. He came from Zurich, where he had learned and practised the art of die-sinking.

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PREISLER, SUSANNA MARIA (*Germ*). Gem-engraver, *née* Dorsch, died at Nuremberg in 1765. She was the daughter of Johann Christop Dorsch (Vol. I., p. 611). One of her best works is a clever copy



Head of Medusa ; cameo by S. M. Preisler (*enlarged*).

of Solon's famous head of Medusa, now in the British Museum (Vol. I, *N. E.*, p. 611). King states that she became very far superior to her teacher in both cameo and intaglio engraving.

BIBLIOGRAPHY. — King, *op. cit.*, 1872, p. 439. — Mariette, *op. cit.* — Babelon, *op. cit.*

PREISLER (*Germ.*). Brother-in-law of the preceding, is commended by Mariette as a clever Gem-engraver. By him is a Portrait-cameo of a young Lady in the character of Diana, signed : **PREISLER F.** ; also a sardonyx representing Hercules seated in the garden of the Hesperides, and a cornelian depicting Diomedes.

BIBLIOGRAPHY. — Mariette, *op. cit.* — Raspe, *Tassie Gems*, 1791.

PREKER, C. (*Germ.*). Die-sinker, by whom there is a commemorative medal of the National Assembly at Frankfort-on-M., 1848, described by Joseph u. Fellner, p. 427. It is in tin, and bears on obv. a seated figure of Germania. The signature is **C. PREKER F.**

PRESLER. *Vide* **PREISLER.**

PRESTON (*Amer.*). Director of the Washington Mint, 1898.

PREUSSINGER, JOHANN (*Germ.*). Mint-master at Wunsiedel (Brandenburg), 1621.

PRÉVOST, BERTRAND (*French*). Mint-master at Troyes, 1527 and 1532.

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PRÉVOST, LOUISE EUGÉNIE (*French*). Contemporary Sculptor, born at Sermaize-les-Bains (Marne); pupil of Pécou. At the Salon of 1902 this artist exhibited a Portrait-medallion.

PRÉVOST, PIERRE (*French*). Mint-engraver at Bordeaux, 1620-1621.

PRÉVOT, EDMOND (*French*). Contemporary Sculptor, born at Bordeaux; pupil of Jouffroy. Between 1884 and 1892 he has several times exhibited Portrait-medallions at the Paris Salon, one of which represents Jules Vagnan.

PRÉVOTEAU, JULES (*French*). Contemporary Sculptor, born at Rheims. He has produced numerous medallic works, some of which have been exhibited at the Paris Salon, 1902. Three Plaquettes in silver; — Medal in bronze; — 1893. Harem; — Mars and Venus; — 1898. Hunting in the Middle Ages, etc.

PREWIN, R. (*Brit.*). A gem described by Raspe, and representing two dogs attacking a wild boar, is signed: **R. PREWIN INVT.**

PREYER, C. (*Port.*). Medallist of the third quarter of the nineteenth century. I have noticed his signature on a medal commemorating the Erection of an equestrian monument to Don Pedro IV. at Porto, 1867, and also on an Accession medal of Pope Leo XIII., 1878.

PREZ DE LA VILLA-TUAL, EDOUARD DES (*French*). Contemporary Sculptor, born at Rennes; pupil of Dubois and Barrias. Between 1893 and 1899 he has exhibited at the Paris Salon numerous Portrait-medallions, Medals, and Plaquettes: Marie; — Le frère L., etc.

PRIBUS, KARL CHRISTOPH (*Germ.*). Medallist and Engraver at the Mint of Dresden, second half of the eighteenth century. He died in 1787. One of his best known medals commemorates the Recovery from illness of the Prince Elector Frederick Augustus III. of Saxony, 1769. It is signed: **C. C. P.**

BIBLIOGRAPHY. — Bolzenthal, *op. cit.*

PRIDDLE, ROBERT (*British*). Gem-engraver of the second half of the eighteenth century. King does not mention his name, but through the kindness of Messrs. P. and P. Santamaria, of Rome, I have been able to examine several of this artist's gems, which betray a skilled craftsman.

Among his works I should not omit: Bust of Neptune, sard intaglio; signed: **PRIDDLE** (*illustrated*); — Leda and the Swan, sard

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intaglio; signed: **PRIDDLE SC.** (for this engraving the artist is said to have been paid £ 84) (*illustrated*); — Bust of Milton; sard intaglio;



Bust of Neptune.

signed: **PRIDDLE**; — Bust of David Garrick, sard intaglio; signed: **R. PRIDDLE**; — Bust of Voltaire, sard intaglio; signed: **R. PRIDDLE**;



Leda and the Swan.

— Bust of Napoleon I., unsigned; — Oliver Cromwell, three-quarter face to left; signed: **R. PRIDDLE**; — Bust of William Pitt, sard; — Leda and the swan, standing; signed: **PRIDDLE**; — Two Portraits of unknown Personages, etc.

PRIEM, BERNARD (*Belg.*). Mint-master at Bruges, 24. September 1352 to 16 September 1353.

PRIETO, TOMAS FRANCISCO (*Span.*). Painter, Line-engraver, and Medallist of the second half of the eighteenth century. He was appointed by King Charles III. to superintend all the mints of the kingdom with a view to improve the coinage. A medal, signed: **PRIETO**, commemorates the Defence of Fort Moro, Cuba, by D. Luis de Velasco and Vinc. Gonzalez, 1763; another relates to the Marriage of Charles III. with Princess Louise Maria Theresia of Parma, 1765, and is signed: **T. PRIETO**.

The date of Prieto's birth is given as 1725.

Bibliography. — Bolzenthal, *op. cit.* — Ammon, *op. cit.* — *Catalogo de la Coleccion de Monedas y Medallas de Manuel Vidal Quadras y Ramon de Barcelona*, 1892. — Rosa, *Monetario Americano, &c.*

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PRIEUR, GUILLAUME I. (*French*). Mint-engraver at Angers, 1537-1547.

PRIEUR, GUILLAUME II (*French*). Mint-engraver at Poitiers, *circ.* 1555.

PRIEUR, GUILLAUME (*Swiss*) and Philippe Charbonneau, joint Mint-masters at Geneva, 19. October 1559—28. January 1564. Distinctive mark, **G.**

PRIEUR, JACQUES I (*French*). Mint-engraver at Angers, appointed in 1564. He died in 1572.

PRIEUR, JACQUES II (*French*). Mint-engraver at Angers, *circ.* 1577-1595; then at Tours, 1596-† 1612. His successor was Richard Deslandes.

BIBLIOGRAPHY. — Rondot and De La Tour, *op. cit.* — Mazerolle, *op. cit.*

PRIEUR, LÉON FRANÇOIS (*French*). Contemporary Sculptor, born at Vif (Isère); pupil of Bernard and H. Lemaire.

At the Paris Salon exhibitions of 1893-1895 I noticed numerous medallic productions by him, Portrait-medallions of MM. Marin, Maillot, Angot, Monnet, Portrait-plaquettes, and Medals.

PRIMAVERA, JACOPO (*Ital.*). Medallist of the second half of the sixteenth century, about whom very little is known. He was of



Portrait-medal of Jacopo Primavera, by himself.

Italian origin, as his name undoubtedly shows, and it has been suggested that he was a Milanese by birth. Chabouillet, who gave

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special attention to the works of this artist, indicates 1544 as the probable date of his birth. Most of his medals, which are all cast and chased, were executed between 1568 and 1585. Although he executed medals of Queen Elizabeth, and Mary, Queen of Scots, he



Queen Elizabeth, by J. Primavera.

does not appear to have visited England. He appears to have resided chiefly in France and in the Netherlands. He died about the year 1600.

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Most of Primavera's medals are signed: Mary Stuart; uniface; signed **IA. PRIMAVE.** (various sizes, varying from 70 to 53 mill.); — Mary Stuart; Rℒ. SVPERANDA . OMNIS . FORTVNA. Constancy to l.; 63 mill.;



Queen Mary Stuart, by J. Primavera.

— Mary Stuart; without the signature, and uniface; legend: MARIA. STOVVAR . REGINA . SCOTIÆ . ET . ANGLIÆ.; — Catherine de' Medicis;



Helena Nisselys, by J. Primavera.

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uniface ; signed : **PRIMAVERA** ; 65 mill. ; — Francis of France, Duke of Alençon and Anjou (1554-1584); 62 mill. (*illustrated*); — Queen Elizabeth of England; uniface ; signed : **IA.PRIMA.** ; 63 mill.; executed *circ.* 1573 ; — Queen Elizabeth ; Rℒ. NOCEBIT . NIHIL . CVI.



Francis, Duke of Alençon and Anjou, by J. Primavera.

NON . NOCVISSE . DEBET . ACTO . XXVIII. Hand issuing from clouds and seizing serpent rising out of flames (*illustrated*); — Jean Antoine de Baïf, poet (1532-1589); uniface; signed : **IA.PRIMA** ; 64 mill. ; — Charles de Balzac d'Entragues ; uniface ; signed : **IA.PRIMA** ; 62 mill.;

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— César de Bellegarde (1562-1621) ; uniface ; signed : **IA.PRIMA** ; 67 mill. ; — Catherine Caret (or Charette) ; uniface ; signed : **IA.PRIMAVERA** ; 56 mill. ; — Cardinal Jacques Davy-Duperron (1556-1618) ; uniface ; signed : **IA.PRIMA.** ; with frame, 87 mill. ; — Philippe Desportes, poet (1545-1606) ; uniface ; signed : **IA.PRIMA.** ; 65 mill. ; — Jean Dorat, poet (1508-1588) ; uniface ; signed : **IA. PRIMA.** ; size 63 mill. ; — Léon Lescot ; uniface ; signed : **IA.PRIMA** ; with frame, 86 mill. , — Charles de Lorraine, Duke of Mayenne (1554-1611) ; uniface ; signed : **IA.PRIMA** ; 67 mill. ; — Federigo Pico della Mirandola ; uniface ; signed : **PRIMAVE.** ; 62 mill. ; — Jacopo Primavera, the medallist himself, at the age of 36 ; uniface ; 63 mill. (*illustrated*) ; — Helen Nisselys ; uniface ; signed : **IA.PRIMAVE.** ; 63 mill. (*illustrated*) [Either the medallist's wife or mistress] ; — Pierre de Ronsard, poet (1524-1585) ; uniface ; signed : **IA.PRIMA.** ; 60 mill. (2 varieties) ; — Christophe de Thou (1508-1582) ; ℞. VT. PROSINT. ALIIS. NON. VT. SIBI. Bee-hive ; signed : **IA.PRIMA.** ; 59 mill. ; a silver specimen, 60 mill.

Bolzenthal ascribes further to Primavera a Portrait-medal of Philippe de Béthune, which Chabouillet has also included in his list of the artist's works.

The medals of Queen Elizabeth, Queen Mary of Scots, and Helen Nisselys are not without artistic merit ; they are very charming in style and remind one in treatment of the Milanese productions of the same period.

The original specimens of Mary Stuart's medal are extremely rare. The piece with ℞. SVPERANDA OMNIS FORTVNA is of a later date, the ℞. which is attributed to Pompeo Leoni, having been added to the obv. by Primavera. Modern casts, usually badly chased, often occur. One in the Montagu Collection had the signature : **PRIMAVI**. Cochran-Patrick thought that " the medal of Mary was not executed before 1575, and was taken from a portrait of the Morton type, probably sent over to France". The portrait in question was painted by order of Mary during her imprisonment in Lochleven Castle.

C. Gabillot, who published a variety of the Portrait-medal of the poet Pierre de Ronsard writes : « L'Italien Jacques Primavera a travaillé en France dans la seconde moitié du XVI^e siècle. On connaît de lui plus d'une douzaine de médailles ; plusieurs sont au Cabinet des médailles à Paris, notamment celle du poète Daurat, celle de Primavera par lui-même, celle de Charles de Balzac d'Entragues, le bel Entraguet, beau-frère de Marie Touchet. Toutes sont au module de 0^m, 060 que paraissait affectionner Primavera. La médaille de Daurat date de 1585 ; la légende porte : JOANNÈS AURATUS. Æ. SUE. ANN. LXXVII. Cette même année, Primavera a gravé aussi celle de Baïf et peut-être, selon M. Chabouillet, celles des autres poètes de

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la Pléiade. Il n'est donc pas impossible que la médaille de Ronsard date de cette année 1585, année de la mort du poète.

"Il y a, dans le modelé de Primavera, un parti pris assez artistique, notamment dans le modelé des vêtements, mais en général le dessin du cou laisse à désirer ; la tête est mal attachée au corps, et le personnage a un air de raideur. Sur ce point, Primavera aurait pu demander des leçons à son contemporain Germain Pilon. Néanmoins, à en juger par le nombre des grands personnages qu'il a représentés : Catherine de Médicis, Marie Stuart, François duc d'Alençon, le duc de Mayenne, le président de Thou, etc., Primavera paraît avoir eu une certaine vogue à la cour des derniers Valois".

Bibliography. — F. Mazerolle, *Les Médailleurs français du XV^e^ au milieu du XVII^e^ siècles*, Paris, 1902. — Rondot & De La Tour, *Les Médailleurs et les graveurs de monnaies*, Paris, 1904. — Bolzenthal, *op. cit.* — Armand, *Les Médailleurs italiens*, &c., I, 275 ; III, 131. — Hawkins, Franks and Grueber, *Medallic Illustrations*, etc. — Cochran-Patrick, *Catalogue of the Medals of Scotland*, Edinburgh, 1884. — H. A. Grueber, *A Guide to the Exhibition of English Medals*, 1891. — C. Gabillot, *Une médaille de Ronsard*, Chronique des Arts, 1908, 40. — *Notice sur une médaille inédite de Ronsard par Jacques Primavera* (*Mémoires de la Société historique et archéologique de l'Orléanais*, 1875, t. XV), par A. Chabouillet ; tirage à part.

PRIMIGENI. A Tassie gem, with the representation of Mercury seated upon a rock and feeding a ram is thus signed.

PRINEY, GUILLAUME DE (*French*). Mint-master at St. Mihiel, *circ.* 1365-1377. He probably issued the coins of Barrois in the name of Robert of that period.

Bibliography. — Max Wehrly, *Guillaume de Priney*, Revue belge de numismatique, 1874, p. 376.

PRINSSAY, ALEXIS (*French*). Contemporary Sculptor, born at Paris ; pupil of Geoffroy. I have seen by him at the Salon of 1882 a Portrait-medallion of Henry Laboreste.

PRINTEMPS, JULES (*French*). Contemporary Sculptor, born at Lille (Nord) ; pupil of Jouffroy and Falguière. At the Salon of 1897 he exhibited a Portrait-medallion of M. Rémoiville.

PRINZ (*Dutch*). This signature occurs on a medal of the Exhibition of the Society of St. Vincent de Paul at Rotterdam, 1875.

PRIULI, FRANCESCO (*Ital.*). Mint-overseer at Cattaro, 1562-1563.

PRITCHARD & ANDREWS (*Canad.*). Engravers and Die-sinkers at Ottawa. The firm was established in 1873. There are 1 and ½ Cent Tokens by them, which were issued in 1888 ; also Advertising Jetons, bearing name and qualification (*Vide* Breton, *Médaillier du Canada*, n^os^ 770-774). Mr. A. R. Frey, of Brooklyn, has additional

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varieties, not described by Breton, and he informs me that Breton's nos 772 and 773 occur in both brass and aluminium.

PRIVORSZKY, ALOIS (*Hung.*). Mint-warden at Kremnitz, 1. June 1854—30. November 1856, again 1. May 1858—30. April 1865, and once more 1870-1872. Probably the same person, Mint-master at Carlsburg, 1864-1871.

BIBLIOGRAPHY. — *Verzeichniss der Beamten der k. ung. Münze in Kremnitz und Carlsburg in der Zeit von 1848 bis 1896, resp. 1871, Mitth. des Clubs*, &c., 1896, p. 22.

PROBST, ULRICH (*Germ.*). "Auf Tunaw", Mint-master at Ratisbon, 1398.

PROD, VEIT (*Germ.*). A Jew, who in conjunction with Abraham Riss, contracted in 1615 to work the mint of Count Trautson von Falkenstein. In 1616 he undertook to deliver yearly 1000 Marks of fine silver to the Vienna Mint (C. Oesterreicher, *Regesten*, etc.).

PROENÇA, ALBERTO MAGNO (*Port.*). Mint-engraver at Lisbon, where he entered as apprentice, 26. March 1779. On 12. December 1788, he became Assistant-engraver, on the promotion of Francisco Xavier de Figueiredo to the post of Third Engraver. He died in 1795, or end of 1794.

BIBLIOGRAPHY. — Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes, e Governadores de Portugal*, Lisboa, 1874.

PROGLIN, JAKOB (*Germ.*). Mint-master at Frankfort-on-M., Nördlingen, 1418. He was a native of Pforzheim.

BIBLIOGRAPHY. — Paul Joseph, *op. cit.*, pp. 58, 140, 210.

PROKLES (*Greek*). Coin-engraver of the end of the fifth century B.C., who flourished at Catana and Naxos. The rare coins bearing his signature are of exquisite workmanship and rank among the finest productions of Greek monetary art. The artist was probably a native of Naxos, but his coins of both mints, Naxos and Catana, are about contemporaneous.

CATANA.

1. Æ. Tetradrachm (*Circ.* B.C. 415-403). Obv. **ΚΑΤΑΝΑΙΩΝ**. Laureate head of Apollo to left; in front, a fish and a lobster; behind, a laurel-leaf; under the head in minute letters, the signature: **ΠΡΟΚΛΗΣ**.

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℞. Quadriga galloping to left, led by charioteer crowned by Nike. Raoul-Rochette describes this coin in " Lettre à M. Schorn."



Tetradrachm of Catana.

Weil, *Künstlerinschriften*, &c., Pl. II, 12. — Von Sallet, *op. cit.*, p. 34. — Hill, *Coins of Ancient Sicily*, p. 132.

NAXOS.

2. Æ. Didrachm (*Circ.* B.C. 415-403). Obv. Laureate head of Apollo, to left; behind, a laurel-leaf; in front, the inscription, **ΝΑΞΙΩΝ**.

℞. Silenus bearded, kneeling on one knee, holding kantharos and thyrsos; in front, hermes of Dionysios (?); behind, to r., a laurel-branch; above, the signature : **ΠΡΟΚΛΗΣ** inscribed on a small basis.



Didrachm of Naxos.

Weil, *op. cit.*, Pl. II, 10. — Raoul-Rochette, *op. cit.*, Pl. II, 19. — Von Sallet, *op. cit.*, p. 34. — Holm, *op. cit.*, III, p. 606. — Hill, *Coins of Ancient Sicily*, Pl. IX, 1.

3. Æ. Didrachm. Obv. Laureate head of Apollo to left; behind, laurel-leaf, in front, the inscription (**ΝΑΞ**)**ΙΟΝ**; under the head, the letter **Π**.

℞. Silenus, kneeling on one knee, facing; head in profile to l., raising to his mouth a kantharos and holding thyrsos in r. hand; to r., hermes of Dionysios (?)

Imhoof-Blumer Coll. (Berlin). — Weil, *op. cit.*, Pl. II, 11. — Holm, *op. cit.*, III, p. 606.

4. Æ. Didrachm. Obv. Similar to last.

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℞. Silenus, kneeling on one knee, as before, but holding vine-branch instead of thyrsos.

Sambon Sale, Paris (March 1902, lot 474).

5. Æ. Didrachm. Similar to n° 3, but without the signature.

Specimens were sold in the Lord Ashburnham, Bunbury, Montagu, and later sales. Other varieties, no doubt by the same engraver, or copies from his type, occur of this Naxian didrachm.

The head of Apollo by this artist is of fine style, although somewhat effeminate; likewise, the kneeling Silenus, with head facing or in profile, is well-drawn, notwithstanding some lack in the proportions.

6. Æ. Diobol (After B.C. 403). Obv. Laureate head of Apollo to r.; behind, laurel-leaf with bay.

℞. Silenus, kneeling, head in profile, raising kantharos to his mouth and holding ivy-branch in r. hand; to r., hermes of Dionysios, and the inscription **ΝΕΟΠΟ**.

Von Sallet, *op. cit.* — Weil, *op. cit.*, Pl. II, 13. — Sambon, *Recherches sur les anciennes monnaies de l'Italie méridionale*, 1870, p. 142. — Holm, *op. cit.*, II, p. 432.



Diobol of Naxos.

Although unsigned, the Diobol reproduced above offers all the characteristics of style of the engraver Prokles. The legend **ΝΕΟΠΟΛΙ** proves, says von Sallet, that after the destruction of Naxos in 403 the city was rebuilt, and Dr Holm (II, p. 432) suggests the identification of this new city with Mylai which was founded in 394 B.C. by refugees from Naxos and Catana (Diod., XIV, 87).

BIBLIOGRAPHY. — L. Forrer, *Notes sur les signatures de graveurs*, etc. — B. V. Head, *Historia Numorum*, pp. 116. 140. — Salinas, *op. cit.*, pl. XIX, 21.

PROMOLI, JOHANN JOSEPH (*Germ.*). Mint-warden at Amberg, 1766, and Munich, 1769.

PROPERZIA DEI ROSSI. *Vide* **ROSSI** *infra*.

PROSPERO DELLE CORNIOLE (*Ital.*). Gem-engraver, probably a contemporary of *Giovanni delle Corniole*, end of the fifteenth century, "got his title from his profession", and is only incidentally alluded to by Vasari in his notice of his son *Nanni*, the painter.

BIBLIOGRAPHY. — King, *Antique Gems and Rings*, 1872. — Babelon, *Pierres gravées*.

PROST, A. (*Swiss*). Designer of a commemorative medal of the Vintners' Festival, Vevey, 1865, engraved by Siber.

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PROST, LOUIS (*French*). Mint-master at Grenoble, 1541-1542. He had been appointed in 1641 for a period of six years, but on 15. September 1542 he was already in flight. His privy mark is an **L**. Amongst the coins, he issued Ecus au soleil, Douzains à la croix blanche, Douzains à la salamandre, Liards au dauphin, and Deniers tournois.

BIBLIOGRAPHY. — R. Vallentin, *Les différents de la monnaie de Grenoble*, 1894.

PROTARCHOS (*Greek*). Gem-engraver of the fifth century B.C. His signature, **ΠΡΩΤΑΡΧΟΣ ΕΠΟΙΕΙ**, which Stosch, Mariette,



Enlargement of Gem, by Protarchos.

King and many others have read **ΠΛΩΤΑΡΧΟΣ**, occurs on a fine cameo (26×20 mill.), cut on a sardonyx of two strata, representing Cupid taming a lion. It was formerly in the Andreini collection, and is now in the Cabinet at Florence. There is an ancient replica of this gem, without the signature, in the Brunswick Museum. This gem is one of the five allowed by Köhler to be genuine.



Enlargement of Gem, by Protarchos.

The name of Protarchos also occurs on a cameo representing Aphrodite and Eros, in a private collection. The signature *Plotarchos* occurs on modern copies of the fine sardonyx, which, on account of its great beauty, has been frequently repeated and enlarged.

BIBLIOGRAPHY. — Brunn, t. II, p. 523. — Furtwängler, *Jahrbuch*, 1888, Pl. 8, 20 ; p. 218. — Ibid., *Antike Gemmen*. — King, *Antique Gems*, 1860. — Babelon, *op. cit.* — Murray, *Handbook of Greek Archaeology*, p. 172. — S. Reinach, *Pierres gravées*. — Raspe, *op. cit.* — Renton, *op. cit.*

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PROTAT, HUGUES (*French*). Sculptor of the middle years of the nineteenth century. He is the author of a number of Portrait-medallions in bronze, some of which were exhibited at the Paris Salon : 1843. M^lle^ Louise Ferdinand Barrot; — M^lle^ Thérèse Ferdinand Barrot; — Sara la baigneuse, bas-relief in plaster; — 1850. Eight Portrait-medallions, etc.

BIBLIOGRAPHY. — Chavignerie and Auvray, *op. cit.*

PROTZNER, MICHAEL (*Austr.*). Mint-engraver at Nagybanya, 1687.

PROU, ARMAND JEAN BAPTISTE (*French*). Contemporary Sculptor, born at Corbeil; pupil of Laporte. At the Salon of 1890 he exhibited a fine Portrait-medallion in bronze of M^lle^ Prou, and in 1892 another Portrait-medallion in silver.

BIBLIOGRAPHY. — *Catalogue du Salon*, 1890-92.

PROU-GAILLARD, JEAN BAPTISTE (*French*). Born at Guiche, 17. July 1727; Director of the Aix Mint, 1782-1786, then of the Mint at Marseilles, 1786-1794. Privy-mark, star of five rays. His son officiated from 1798 to 1809.

PROUST, LOUIS (*French*). Mint-engraver at Romans, 1537-1540, and later at Grenoble. According to Faivre, he was Mint-master in those two mints. Hoffmann, *Monnaies royales de France*, Pl. LV, LX and LXI, n^os^ 19, 23, 39, 99 and 111 were issued under him.

PROUVÉ, ÉMILE VICTOR (*French*). Contemporary Painter, Sculptor, and Medallist, born at Nancy, 15. August 1858. He is a pupil of Devilly and Cabanel at the École des Beaux-Arts. The first paintings of note he sent to the Salon of the Société des Artistes français were : Sardanapalus (1885); Magdalena (1886); Charity; At the Convent (1887); Hekking (1887); The Second Circle of Dante (1889). In 1890, Prouvé followed the dissenting artists to the new Société des Beaux-Arts.

This artist has been very successful in decorative painting and sculpture. He is the author of a monument erected to the memory of President Carnot, at Nancy, in 1896, in collaboration with Bourgon and Vallin.

V. Prouvé has obtained a Mention honorable in 1885; Third class medal in 1886; and Bronze medal at the Universal Exhibition of 1889. He is Sociétaire of the Société nationale des Beaux-Arts, and since 1896 Knight of the Legion of Honour.

The medallic works of Prouvé are few, but remarkable for their vigorous style, bold treatment, and original conception. M. Marx reproduces in *Médailleurs français contemporains*, Pl. 32, three medalets with female busts; another medal, La Famille (36 mill.).

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exhibited at the Salon of 1899 is very pleasing. He has successfully applied medallic art to jewellery purposes. I have seen a very pretty brooch by him showing a young woman holding her child, under a tree. The medallion (*illustrated*), which was reproduced in *The Studio*, XXVI, 62 is a powerful specimen of modelling.

Beside Prouvé, other artists like Alexandre Charpentier, Dampt, Vallgren, Henry Nocq, M^lle^ Noufflard, Carabin, Brateau and



Allegorical Bronze Medallion, by V. Prouvé.

Robert Oran, to name but a few among many, have designed and executed jewellery work which has at least the great merit of originality.

"The jewellers' art", says a writer in *The Studio*," has unquestionably made more progress and been more fertile of good results in France than any other branch of applied arts during the last few years. The pre-eminence of French artists is evident in jewellery as

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in medal work. They were the first to gain their freedom and to work as " moderns "; the perfection of technique and the freshness of conception seen in their productions are such as to make the latter absolute models of their kind, constituting a source whence other decorators may draw inexhaustible supplies of inspiration ".

Prouvé has acquired a substantial foothold among the public and has also gained recognition in official circles, although some of his productions do not meet the requirements of the great French art critics.

BIBLIOGRAPHY. *Dictionnaire national des Contemporains*, II, p. 99. — R. Marx, *Médailleurs français contemporains*. — *Gazette numismatique française*, 1899, 98. — *Art et Décoration*, 1899, II, 53. — *The Studio*, XXVI, 62.

PROVAGLI, BARTOLOMEO (*Ital.*). Son of Orazio P., appointed in May 1653 Mint-master at Bologna, for a term of three years; in 1659, he was re-elected and remained in office until 1671. He died in 1674. By profession he was an Architect and Engraver, and it is surmised that he cut most of the dies for the Bolognese coinage of Alexander VII. (1655-67) and Clement X. (1670-71). His successor was Giovanni Carlo Gualcheri. Bartolomeo Provagli's initials **B. P.** occur on *Æ* Four Scudi pieces of Alexander VII., 1655, 1656, 1662, 1663, 1664; Two Scudi of 1662, 1663, 1664; *Æ* Scudi, 1655, 1662, 1664; Testoni of various dates; *Æ* Four scudi of Clement IX., 1667 (sev. var.), etc.

BIBLIOGRAPHY. — Francesco Malaguzzi, *La Zecca di Bologna*, 1898. — Cinagli, *op. cit.* — Bolzenthal, *op. cit.*

PROVAGLI, ORAZIO (*Ital.*). Mint-engraver at Bologna, first half of the seventeenth century. He was the father of Bartolomeo P. The first mention of his name in the Bolognese Mint documents occurs in 1613, when the Engraver was commissioned to cut dies for a new issue of the silver Piastre, Bianco, Carlino, and Mezzo Carlino. In 1635, under Urban VIII., and again later, under Innocent X. (1644-1655), Orazio Provagli is again mentioned, especially in connection with the issue of the subsidiary coinage.

BIBLIOGRAPHY. — *As above*.

PROYS (*alias* **PROEZ**), **BERNARD** (*Flem.*). Mint-master at Nymwegen, 1494.

PROVOISIN DE BUSSERON (or **BUXERON**) (*French*). Mint-engraver at La Rochelle, 1386; died in 1389.

PRUCKNER, BARTHOLOMÄUS (*Germ.*). Founder and Medallist at Munich, *circ.* 1839-1844. I have noted his signature : **B. PRUCKNER** on a commemorative medal in tin on the Erection of the Prince Elector Maximilian I. Monument at Munich, 1839; also : **PRUCKNER**

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A MÜNCHEN on a tin medal representing the Munich Glyptothek, 1840.

BIBLIOGRAPHY. — Kull, *Repertorium*, &c. — Beierlein, *op. cit.* — Von Eyb, *Die Münzen und Medaillen der Stadt München*, 1875.

PRUCKNER, F. X. (*Germ.*). Engraver, probably at Munich, *circ.* 1831-1835. His name is mentioned by Dr Beierlein.

PRUD'HOMME, GEORGES HENRI (*French*). Contemporary Sculptor and Medallist, born at Cap Breton (Landes); pupil of Falguière and Alphée Dubois. A successful artist, whose merit has obtained recognition in official circles by rewards at the Salon and commissions from the " Société française des Amis de la Médaille ", 1905.

Amongst his best medallic works, the artist places the following : Medal of the Tercentenary of the Edict of Nantes ; — Plaquette souvenir " Faith and Charity " ; — Plaquette recalling the motto of the Huguenots : *Plus à me frapper on s'amuse, tant plus de marteaux on y use* ; — Medal of the City of Paris ; — Plaquette of the Tercentenary of the Theological Faculty of Montauban, and various portraits, amongst which that of M. Gustave de Blonay (*illustrated*), and M. F. Combes, late Premier of France.



Gustave de Blonay.

Prud'homme has exhibited at the Paris Salon since 1894 works of sculpture and decorative art, jewels, etc. Among these the following Medals and Plaquettes : 1894. Portrait-medallion of a Lady; — 1896. Portrait-medallion of M. Louis Renckhoff; — 1897. Portrait-medallion of M. Ménegoz, theologian ; — 1900. Tercentenary of the Edict of Nantes, 1898 ; — 1901. Frame of eleven Medals ; — 1902. Frame of ten Medals ; — 1903. Medal of the

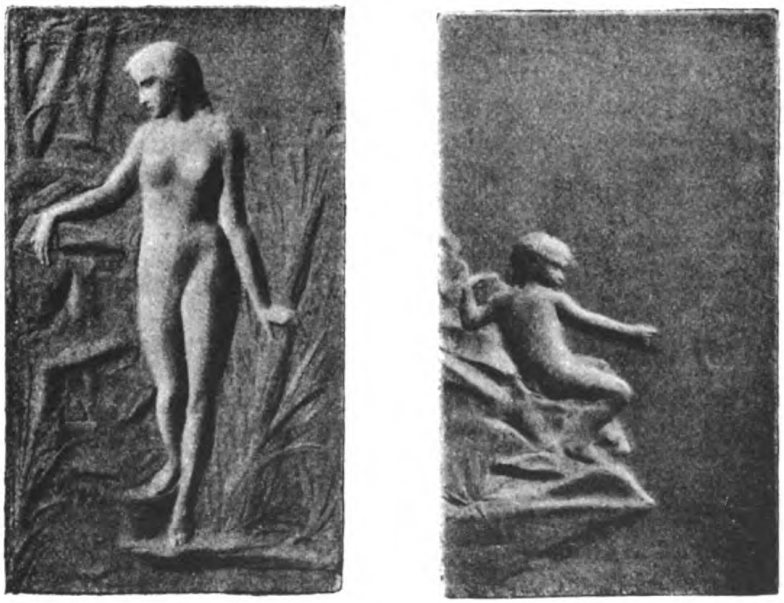
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Conseil Municipal of La Rochelle ; — Portrait-medal of Baron F. de Schickler; — 1904. G. Doumergue; — Emile Combes, président du Conseil ; — M. J. B. Duguet, physician ; — Sancta



Sancta Maria.

Maria (*illustrated*); — 1905. Maurice Faure, senator ; — Dr Paul Riche ; — Gaston Doumergue ; — La Source, bronze plaquette ; — 1906. La Fileuse ; — Méditation ; — Bonnes femmes allant à la



La Source.

Messe ; — Alphée Dubois, memorial plaquette of this celebrated Medallist, who died in 1905 ; — Jean Monnier ; — Dr A. Florand ;

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— Le novice; — 1907. Professeur A. Gilbert, member of the Academy of medicine; — Bénédicité; — Concours musical (Ville de Paris); — Maurice Faure, senator; — 1908. Eleven medals, amongst which : Victor de Swarte; — M. Péchart; — Dr Savoire; — Prof. Gilbet, etc., — and a Plaquette in bronze, cast, Bénédicité; — Dr V. Hanot, of Paris.

In 1900, Prudhomme was entrusted with the execution of an official presentation medal of the City of Paris to President Kruger, which was struck at the Paris Mint (75 mill.).

The plaquette, La Source (*illustrated*) he was commissioned to model for the Société des Amis de la Médaille française.

Prud'homme possesses a true understanding of his subject and shows at the same time delicacy of manipulation and surety of delineation.

BIBLIOGRAPHY. — *Information kindly furnished by the artist. — Catalogues du Salon*, 1894-1906.

PRUD'HON, PIERRE (*French*). A celebrated Painter, born at Cluny, 4. April 1758, died 16. February 1823. His most famous painting is "Crime pursued by Justice and Vengeance".

His name deserves mention here as the Designer of several medals of the Napoleonic series. *Vide* J. J. Guiffrey, *La Monnaie des Médailles; Histoire métallique de Louis XIV et Louis XV*, Revue numismatique, 1886, p. 92.

PRÜCK, NIKOLAUS (*Germ.*). Mint-master at Düsseldorf, *circ.* 1711-1720. His initials **N. P.** occur amongst others on a Vicariatsthaler of Prince-Elector John William of the Palatinate, 1711.

PRÜGEL, GEORG (*Germ.*). Mint-master at Nördlingen, 1509-1521.

PRUNNER, GEORG (*Germ.*). Mint-warden at Hall in Tyrol, 1713.

PRUNNER, KUNZ (*Germ.*). Moneyer at Neuötting, *circ.* 1457.

PRUNZ, HANNS (*Bohem.*). Mint-master at Kuttenberg, 1633-1635; distinctive mark, two hammers in saltire. His sign occurs on Thalers and subsidiary coinage of Ferdinand II.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Donebauer Sammlung*.

PRYAMI, GERHARD (*Austr.*). Mint-master at Krakau, 1646-1650. His initials **G. P.** occur on his issues.

P. S. *Vide* **PAUL SCHMIDT**. Ducal Mint-master at Saalfeld, 1513-1517.

P. S. *Vide* **PAOLO SCARPA**. Mint-master at Parma, 1596-1629.

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P. S. *Vide* **PAOLO SELVATICO**. Mint-master at Ferrara, Modena and Parma; † 1606.

P. S. *Vide* **PETER SCHRADER**. Mint-master at Königssee, 1621; Cöthen, 1622; Magdeburg, 1623-1630; Magdeburg and Halle, 1635-1638, and Magdeburg again, 1639-1661.

P. S. *Vide* **P. SEEL**. Mint-engraver at Salzburg, *circ.* 1672-1683.

P. S. *Vide* **PHILIPP STEINMETZ**. Mint-master at Arolsen, 1765-1800.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. S. These initials occur on a badge of the Abbey of Einsiedeln, with a representation of the Last Supper on obv. and the interior of a church on R℣.

P. S. Initials of an Engraver. It occurs on a medal commemorating the Entry into Paris of the Allies, 1814, with heads of Blücher and Schwarzenberg on obv. (Friedensburg and Seger, *Medaillen auf schlesische Personen*, Breslau, 1901).

PSCHRADER. *Vide* **P. SCHRADER** (*Germ*). Mint-master to the Archbishop of Magdeburg, 1638. A Thaler of that date bears his initials and distinctive mark, two flags in saltire.

PSOLIMAR, DAVID (*Germ.*). Modeller in wax, appointed to the Court of Brandenburg in 1634, dismissed in 1636, and again appointed in 1650. By him is probably a Portrait-medallion in wax of the Elector George William, 1636, which is in the Berlin Museum.

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1894. — Menadier, *Schaumünzen*, &c.

P. T. *Vide* **PRIAMO TRONO**. Venetian governor of Cattaro, 1488-89.

P. T. or **T. P.** *Vide* **PETER TIMPFE**. Mint-master at Stade, 1640-41; Vörde, 1641-43, Stade and Bremervörde 1649-1650; died towards the end of 1653.

P. T. F. or **P. TAD.** *Vide* **PIETRO** or **PETRONIO TADOLINI**. Mint-engraver at Bologna, 1775-1800.

PTOLIOIKOS. The inscription ΠΤΟΛΙΟΙΚΟΣ on staters of Aptera has been considered by some writers as an Engraver's signature, but it is the name of a local hero, relating to the personage which is figured on the coins.

P. V. (*Germ.*). On some large oval medals of Saxony and Bava-

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ria, issued between 1603 and 1612 occurs the signature V P, which is that of a Medallist, whose name has not yet been discovered.



Johann Conrad, Bishop of Eichstätt.

These medals are : 1603, Joseph König and his wife Sabina, of Kempten (Berlin Museum); — 1608. Johann Conrad, Bishop of Eichstätt (Berlin; *illustrated*); — 1610. Christian II. of Saxony (Tentzel, Pl. 27, VI. Her., 48, 28); — 1612. Allegorical Medal.; obv. Richly adorned female figure (Itzinger Collection).

BIBLIOGRAPHY. — Erman, *Deutsche Medailleure*, 1884.

PUCHENBERGER, VEIT GEORG (*Germ.*). Mint-master at Salzburg, *circ.* 1625.

PUCHER, KARL JAKOB (*Germ.*). Mint-warden at Amberg and München, *circ.* 1763-1794.

PUECH, DENYS PIERRE (*French*). Contemporary Sculptor, born at Cavernac, 16. December 1854; pupil of Jouffroy, Chapu and Falguière. Amongst his medallic works the following were exhibited at the Paris Salon : 1875. M^me^ R***; — 1878. Portrait-medallion of a Lady; — 1894. Portrait-medallions of M^lle^ X*** and M. X***, &c.

From 1884 he has exhibited every year at the Salon of the Société des Artistes français. In 1864 he won the first Prix de Rome; in 1892 he was created a Knight of the Legion of Honour, and in 1898 promoted to the rank of Officer.

His works are remarkable in both conception and execution.

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PUECH, BEIN & C° (*Amer.*). Issuers of private currency at New Orleans, *circ.* 1850. Eagles, and other denominations issued by this firm bear the letters **P. B.** (*Vide* Betts *Sale Catalogue*, lot 226).

PUELLACHER, RUPRECHT (*Austr.*). Mint-master at Joachimsthal from *circ.* 1544 to his death, 11. July 1563. His distinctive mark, head of camel, bridled, occurs on Thalers, Half, and Quarter Thalers of Ferdinand I. and also on subsidiary coinage. He was followed by his brother Wolfgang, who held the post provisionally from 1563-1564. Previous to 1544 he had been Mint-master at Linz, 1534-1544.

BIBLIOGRAPHY. — E. Fiala, *Beschreibung der Max Donebauer Sammlung von Böhmischen Münzen und Medaillen*, Prag, 1888. — Dr F. Kenner, *Urkundliche Beiträge zur Geschichte der Münzen und Medaillen*, Num. Zeits., 1903, p. 242. — E. Fiala, *Das Münzwesen der Grafen Schlick.*

PUELLACHER, WOLFGANG (*Austr.*). Mint-master at Joachimsthal, 1563-1564. He issued Guldengroschen, Zehner, &c. of Ferdinand I. From 1544 to 1563 he had held the same office in his brother's stead at Linz. Distinctive mark: camel's head, bridled.

BIBLIOGRAPHY. — *As above.*

PUGL, KARL (*Swiss*). Contemporary Sculptor and Medallist of Schaffhausen; pupil of the Vienna School of Medal-engraving, and Prof. Tautenhayn. In 1887, he was awarded the Lindemann Prize by the Academy of Vienna for the best engraved medal. I have not come across any of his works.

PUGNIET, HENRI (*French*). Mint-master at Bourg, and Mint-master-general for Savoy, 1528-1532. His issues are signed : **B. HP.**

BIBLIOGRAPHY. — Perrin, *op. cit.* — *Bulletin de la Société suisse de numismatique*, 1888.

PULL, JULES LOUIS (*French*). Contemporary Sculptor, born at Paris; pupil of A. Dumont, and J. Thomas. At the Salon of 1887 he exhibited a Portrait-medallion of M. Honoré Arnoul.

PULS, HANS (or **HEINRICH**) (*Germ.*). Probably a son of Matz Puls; — Mint-master at Stralsund, 1628-1632; Gnoyen, 1632-1634; and again Stralsund, 1635-1636. Schlickeysen states that his activity at Gnoyen is open to doubt, as neither Wallenstein nor the Dukes of Mecklenburg coined there at that period.

PULS, MATZ or **MATHIAS** (*Germ.*). A native of Hamburg; Mint-master in the service of Duke Johann Adolf of Holstein-Gottorp for Schleswig, Thalers of whom bear his initials **M. P.** and the Bishop of Lübeck, 1576-1611. He coined as late as 1614 for the Duke, and

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in 1621 cut a Portrait-medal of Johann Friedrich, archbishop of Bremen.

PULST, OERTEL, TÜRPE AND (*Germ.*). Issuers of some medals on the 90th Birthday of Field Marshal Count von Moltke, 1890, and on his Death, 1891. *Vide* **OTTO OERTEL.**

PUNTOYSE, JOHN DE (*Brit.*). Mint-master at London and Canterbury under Edward II., 1309-1313, and later in collaboration with Lapine Roger. Ruding states: "Although the troubles in which Edward was soon involved prevented much from being done for the improvement of the money, or any considerable profit to be made from the mints, yet neither of these was totally neglected, as appears from a writ of privy seal, which granted to John de Puntoise the office of master of the mint in the Tower of London, lately held by John le Porcher. Whereupon Puntoise undertook to pay to the king, as long as he should hold the said office, one farthing for every pound of silver which should be delivered to him to coin, more than had hitherto been answered to the king."

BIBLIOGRAPHY. — Ruding, *Annals of the Coinage*, II, 207.

PÜNZ, ERASMUS W. (*Germ.*). Gem- and Seal-engraver at Nuremberg, *circ.* 1751.

PUPIN (*French*). Goldsmith and Seal-engraver at Grenoble, *circ.* 1406-1408. He engraved the seal of the city of Grenoble.

PURRMANN, WOLF (*Germ.*). Mint-official at Breslau, *circ.* 1624, whose name occurs in Mint documents in connection with the coinage.

PUSCH, JERZEGO (*Germ.*). Mint-master at Warsaw, 1830-1834. His initials **J. P.** occur on the coinage.

PUSCH, MATTES (*Germ.*). Mint-master at Buchholz (Saxony), 1515-1526. His initials **M. P.** occur on the coinage. He came from Bohemia.

PUSCH, KASPAR (*Germ.*). Gem-engraver, and Seal and Armorial bearings-cutter at Breslau, *circ.* 1625.

BIBLIOGRAPHY. — Friedensburg, *Schlesiens neuere Münzgeschichte.*

PUTEAUX, Mlle CLARISSE VICTORINE (*French*). Contemporary Sculptor, born at Nogent-sur-Seine. At the Salon in 1883 she exhibited a Portrait-medallion of M. Lapommeraye.

PÜTZ, WILHELM (*Germ.*). Die-sinker and Manufacturer at Cologne, established in 1853. In the eighties he issued a number of

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medals, badges, tickets, &c., some of which are described in Weyl's, *Berliner Münzblätter*, 1883, p. 331.

PUGLISI, NUMA (*Ital.*). This Engraver's signature occurs on a medal commemorating the Cholera Epidemic at Santa Catarina, Sicily, 1837. The full signature reads: **NUMA PUGLISI** *S(culptor) Catanese* (*Communication from Dr H. R. Storer*).

PUTINATI, FRANCESCO (*Ital.*). Milanese Medallist, born in 1775, died *circ.* 1853. He is the author of numerous medals, amongst which one of the first is undoubtedly that commemorating the Foundation of the Economic Society of Chiavari, a town of the Republic of Genoa; it is dated 1791, but was probably struck at a later date. A specimen exists in the collection of M. P. Bordeaux, Paris, who has kindly brought it under my notice. It is described in Avignone, *Medaglie dei Liguri e della Liguria. Atti Societa Ligure di Storia patria*. Vol. VIII, Genova, 1872.

Putinati held the office of Second Engraver at the Mint of Milan for several years, and worked on the coinage.

By him are the following medals: Andrea Appiani, painter (1817);



Andrea Appiani, by Putinati.

— Inauguration of Milan Cathedral, 1818; — Enrichetta Lalande, prima-donna, 1828; — Adelaïde Malanotte, singer, 1821; — Carlotta Marchionnia, 1821; — Leo XII.; — Venetian Academy, with busts of T. Vecelli and Palladio; — Bernard Anton Squarana, bishop, 1842; — Visit of King Charles Albert to Valenza; — Caccianino, Milanese mathematician; — Cav. Giocondo Albertolli; — Giuseppe Bossi, painter; — Andrea Piani; — Antonio Canova sculptor (two medals); — Aloysius Caniola; — Giuseppe Iapelli, architect, 1847; — Leonardo da Vinci; — Giovanni Migliara; — Tiziano Vecellio; — Another, with heads of Titian and Palladio; — Domenico de Rossetti, lawyer; — Edoardo Ressi; — Pietro Verri; — Marriage Medal of Giuseppe Archinto and Cristina Tri-

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vulzio, 1819; — Luigi Malaspina, painter, 1835; — Marcello Saporiti, 1830; — Grateful Lombardy to King Charles Albert, 1848; — Academia Ligustica, Genoa, 1832; — Religious medal with Bust of the Virgin; — Eugène de Beauharnais, Duke of Leuchtenberg; — Clemens Wenceslaus Lothaire de Metternich, 1834; — Marriage of Vice-Roy Ranier of Austria with Marie Elizabeth of Savoy-Carignan; — Agricultural Prize Medal of Görz; — Consecration of St. John Nepomuk; — Centenary of the free port of Trieste; — Construction of a Bridge on the Taro near Bassano; — Guiditta Pasta, singer of Verona, 1830; — Marriage of Francis IV. of Modena and Archduchess Beatrix, 1831; — Prince Metternich; Rℒ. Kraft im Recht; — Fourth Scientific Congress ot Padua, 1842; — Achievement of the Cathedral of Milan, 1844; — Archbishop Romillius of Milan, 1847; — Medal of the Scientific Society, "Minerva"; — Karl Cajetan Gaisruck, archbishop of Milan, 1818; — Wenceslaus Leopold Chlumezansky, archbishop of Prague, 1829; — Dr Charles Asmund Rudolphi, Berlin, 1832; — Dr G. Fracastoro, Padua, 1806 (signed: **P.F.**); — Volta (sev. var.); — Restoration of the Basilica of Ostia by Pope Leo XII.; — Excavations on the site of the Amphitheatre of Verona (the Rℒ. of this medal ranks amongst his best productions); — Gaetano Pinati, Vicenza, 1839; Inauguration of the Railway Bridge over the Lagoons at Venice, 1841; — Prize Medal of the Athenaeum of Brescia; — Coronation of Ferdinand I., Emperor of Austria at Innspruck, 1838, etc.

The dies of Putinati's Agricultural Medal of Görz were again used in 1875.

Putinati usually signed: **F. PUTINATI F.** or **PUTINATI F.**; rarely **P. F.**

BIBLIOGRAPHY. — Jos. C. Adam, *Die Meister der sogenannten „Schwarzen Medaillen"*, Mitthl. des Clubs, &c., 1902, p. 32. — Bolzenthal, *op. cit.* — *Thomson Catalogue.* — *Various Sale Catalogues*, etc.

PÜTT, HANS VON DER or **HANS VAN DER PITH** (*Germ.*). Medallist of Brunswick, who flourished during the first half of the seventeenth century, *circ.* 1618-1649 at Nuremberg, and later at Cassel and other places; he was born *circ.* 1590/1, and died at Cassel in 1653. "He seems", remarks Bolzenthal, "to have the spiritless style of his century in the reverses of his medals". He lived long in Nuremberg, where he executed large plastic works also; among them the bust of Gustavus Adolphus of Sweden in bronze, for which he received 4000 Thalers. He was very skilled in making wax models but he entrusted others with the casting of these, contenting himself with putting only the finishing strokes. He mostly engraved his models in steel, which on account of his inexperience in the handling of them frequently cracked in the striking. He worked for many princes and celebrated prelates, and in 1650 left Nuremberg for Casale,

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where he soon after died in poverty. On many productions he placed his whole name or his initials **H. V. P.** only. His best medals are those of the Margrave Christian William of Brandenburg-Culmbach, and Duke Frederick Ulrich of Brunswick-Wolfenbüttel, 1617.

By this artist are further: Ferdinand II. (*obv. illustrated*); — Gustavus Adolphus of Sweden, Memorial medals, 1632 (2 var.);



Ferdinand II.

— Anna Sophia, 1618, daughter of Prince Elector Sigismund of Brandenburg; Rℒ. . EN . DIEV . MON . ESPERANCE . EN . TOVTE . ADVERSITEZ. ; — Archbishop Christian William of Magdeburg and Halberstadt, 1623; — Numerous Emblematical Medals, signed: **H. V. P.**; — John George, Margrave of Brandenburg, 1627; — George William, Margrave of Brandenburg, 1624 (72 mill.); — Christian, Margrave of Brandenburg, 1618 (oval badge; 44 × 34 mill.), etc. A portrait-medal of Johann Schroeder, pastor of St. Lorenz at Nuremberg, signed **HVP**, and probably executed in 1572, is possibly by this artist's father, **HANS PHILIPP VON DER PÜTT**, whose name Meier mentions in his list of engravers.

BIBLIOGRAPHY. — Domanig, *Porträtmedaillen des Erzhauses Oesterreich*, Wien. — Bolzenthal, *op. cit.* — Hildebrand, *op. cit.* — Dr Merzbacher, *Medaillen Katalog*, Mai 1900, lot 404. — P. J. Meier, *Blätter für Münzfreunde*, 1896, col. 2050. — Singer, *Allgemeines Künstler Lexikon*. — Nagler, *op. cit.* — Ammon, *op. cit.*, p. 39, 77. — Doppelmaier, *Historische Nachricht von Nürnbergischen Mathematicis und Künstlern*, p. 224. — Köhler, *Münzbel.*, Pl. II, 185, 188. — *Hamburgischer Medaillen Catalog* of 1747, n° 1219. — *Vollständig Braunschw. Lüneburg. Münz- und Medaillen Cabinet*, n. 106, 244. & 249., and *Introd.* XLV. — Will, *Nürnbergische Münzbel.*, Pl. II, 143, III, 57. — Spiesen, *Brandenb. Münzbel.*, Pl. I, 421. 422. II, 369, 370. — J. Menadier, *Schaumünzen des Hauses Hohenzollern*, 1901. — *Information kindly supplied by Prof. Dr. B. Pick, of Gotha.*

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PUTZ, ANTON IGNATZ (*Austr.*). Mint-master at Prague, 1711 — † 25. January 1713. He signed: **I.A.P.**

PUTZ, EDMUND (*Austr.*). Provisional Mint-master-general for Bohemia, 1662.

PUTZ VON KIRCHAMEGG, MELCHIOR (*Austr.*). Mint-master at St. Veit in Carinthia, appointed on 18. January 1629 Mining-and Mint-inspector for Bohemia.

PUTZER, HANS (*Germ.*). Mint-master at Nuremberg, 1616-1618, then at Ratisbon, 1637. A reproduction of his portrait is given on p. 79 of C. F. Gebert-Nürnberg's *Geschichte der Münzstätte der Reichstadt Nürnberg*, 1891.

PUTZENAU, PUTZER VON (*Germ.*). Probably the same as last; Mint-master at Nuremberg, in the early part of the seventeenth century. He issued money for the Counts of Schlick, of similar types to those of their mint of Plan.

PUVIS DE CHAVANNES. *Vide* Vol. I, p. 417.

PUYMAURIN, JEAN PIERRE CASIMIR DE MARCASSUS, BARON DE (*French*). Master of the Mint at Paris, 1816-1830. He was born at Toulouse in 1757, and died in 1841. A large number of the medals issued at the Paris Mint during his tenure of office bear beside the signature of the artist his own: **DE PUYMAURIN D.** (*Baron de Puymaurin direxit*). Under him worked the medallists Andrieu, Brenet, Gayrard, Pingret, Dubois, Depaulis, Petit, Montagny, Caqué, and many others.

P.W. = **PETER WOCK** of Rosenberg, on a Counter of 1604.

P.W. *Vide* **PAUL WALTER.** Mint-engraver at Dresden, 1633.

PYGMON. Fictitious signature, probably added in the eighteenth century, on an antique paste in the Florence Museum, representing a Faun dancing and holding a crater.

BIBLIOGRAPHY. — King, *Antique Gems*, 1860, p. 224.

PYLADES. Fictitious signature on a gem in red jasper, formerly in the Palazzi collection, representing Mount Argaeus, surmounted by an eagle holding a wreath.

PYRAMI, GERHARD (*Polish*). Mint-master at Krakau, 1647-1650. He issued Ducats, Thalers and Half Thalers of 1649 and 1650, signed: **G.P.**; also Thalers and Half Thalers of 1647. The **G. P.** on these has been interpreted into GIERONIMO PINOCCI, Mint-master of Lemberg, but in error. *Vide* Max Kirmis, *Handbuch der Polnischen Münzkunde*, 1892, p. 153, note 2.

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PYRGOTELES, Πυργοτέλης (*Greek*). One of the most celebrated Gem-engravers of ancient Greece, who flourished during the latter end of the fourth century before Christ. But beyond Pliny's statements as to his fame, nothing is known of the artist and none of his works are extant.

The many gems bearing Pyrgoteles's signature have been clearly shown to be forgeries, but among the fine cameos and intaglios of undoubted antiquity, which represent the head of Alexander the Great, it is not impossible for the one or the other to be the work of the famous fourth century gem-engraver.

Prof. Furtwängler remarks: "Nur durch kurze litterarische Erwähnungen zwar kennen wir den Hauptmeister der Alexanderepoche, Pyrgoteles, von dem wir leider gar nichts wissen, als dass er der berühmteste in seinem Fache war und dass Alexander nur von ihm in Stein (an einer Stelle beschränkt dies Plinius sogar auf die Steinart, den Smaragd) geschnitten sein wollte". (*Antike Gemmen*, II, 162). And he further quotes Pliny: (7, 125) "(Alex.) edixit, ne quis ipsum alius quam Apelles pingeret quam Pyrgoteles scalperet quam Lysippus ex aere duceret — (37, 8) edictum Alexandri Magni, quo vetuit, in hac gemma (dem Smaragde) ab alio se scalpi quam ab Pyrgotele non dubie clarissimo artis eius".

M. Babelon suggests that the three cameo-portraits of Alexander the Great in the Paris Medal Cabinet are worthy of Pyrgoteles; one shows the head of Alexander with horn of Ammon, as on the coins of Lysimachus; on a second, the head is helmeted; and on the third which is remarkable on account of its size, the bust is adorned with a Corinthian helmet; the features of Alexander are made to resemble those of Athena on the gold staters of that ruler.

A sardonyx cameo, with supposed head of Alexander the Great; formerly in the possession of Prince Lothaire Francis, elector of Mayence, is signed: ΠΥΡΓΟΤΕΛΗΣ, but Winckelmann rejected this stone. Il Greco (Alessandro Cesati) is supposed to have engraved the Head of Phocion, known from an impression in Stosch's Cabinet, which bears the signature ΠΥΡΓΟΤΕΛΗΣ ΕΠΟΙΕΙ.

King describes three gems signed Pyrgoteles, two with the head of Alexander, and one with that of Medusa, but he himself suspects them.

Raspe, *Tassie Gems*, and Prendeville, *The Poniatowski Gems* give a large number of gems, belonging to the Renaissance period and eighteenth century, all bearing the fictitious signature of Pyrgoteles.

BIBLIOGRAPHY. — Babelon, *Pierres gravées*, 1894. — Furtwängler, *op. cit.* — S. Reinach, *Pierres gravées*. — Brunn, *op. cit.* — King, *op. cit.*

PYTHODOROS (ΠΥΘΟΔΩΡΟΣ) (*Greek*). This Engraver's signature occurs on coins of two Cretan mints: Aptera and Polyrhenium. The style of this artist has much in common with that of Neuantos,

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his contemporary, and shows a certain technical ability, but with a tendency to exaggerate the ornamentation. His female type of head is almost identical on the coins of Aptera and Polyrhenium. The period of his activity belongs probably to the second half of the fourth century before our era (*circ.* B.C. 350-300).

APTERA.

1. Æ. Stater. Obv. **ΑΠΤΑΡΑΙΩΝ.** Head of the Artemis of Aptera, to r., wearing necklace and earrings, head adorned with stephanos ornamented with floral pattern; hair rolled and turned up behind. In front of the head, in minute characters, the artist's signature : **ΠΥΘΟΔΩΡΟΥ.**

℞. **ΠΤΟΛΙΟΙ / ΚΟΣ**. Warrior (Apteros or Pteras), standing to l. (wearing cuirass ?), holding in l. hand a spear and shield ornamented with star; his r. hand is raised to salute a sacred tree in front of him.



Stater of Aptera.

Weight : 175 grs. — Svoronos, *Numismatique de la Crète ancienne*, Pl. I, 10. — B. M. Cat., *Crete*, p. 8, Pl. II, 3. — W. Wroth, *Cretan Coins*, Num. Chron., 1884, p. 13; Pl. I, 4. — Raoul Rochette, *op. cit.*, p. 4. — Von Sallet, *op. cit.*, pp. 35 and 51.

2. Æ. Stater. Similar type, but without the signature.

Weight : 172 grs. — Svoronos, *op. cit.*, p. 14, Pl. I, 7. — B. M. Cat., *Crete*, p. 8, 2; Pl. II, 4. — Wroth, p. 13. — Macdonald, *Catalogue of Greek Coins in the Hunterian Collection*, II, p. 168; Pl. XL, 16.

The signature varies according to the specimens; thus on a British Museum coin, only the letters **ΠΥΟ** may be seen; one in the Cabinet des médailles, Paris, reads : **ΠΥΘΟΔΩ**; whereas on the Berlin Museum piece the inscription is complete, **ΠΥΘΟΔΩΡΟΥ**.

Varieties of obverse inscriptions exist also; thus : **ΠΤΟΛΙΟΣΤΟΥ** (Hunter Coll[n]; Mionnet Suppl., vol. IV, p. 304, *note*) and **ΠΤΟΛΙΟΙΤΟΣ** (Wroth, p. 14). On a coin of the same type, engraved by Pythodoros, the obv. legend is **ΑΠΤΕΡΑΙΩΝ**. Countermarks, such as a caduceus, or the monogram **Ā**, sometimes occur on the field of either obv. or ℞.

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Mr. Warwick Wroth ascribes also to Pythodoros a copper coin, reproduced in B. M. Cat., *Crete*, Pl. II, 7, and described on p. 9, n° 6.

3. Æ. Obv. Head of the Artemis of Aptera, wearing earrings and necklace, hair rolled and turned up behind.

℞. ΑΠΤ ΑΡΑ. Strung bow.

Svoronos, *op. cit.*, Pl. 1, 13. — Imhoof Coll[n] (weight : 2.10 gr.).

Other varieties occur in the Paris, Berlin and Munich museums, as well as in the Löbbecke collection (now at Berlin) and in that of Sir Hermann Weber.

The head of Artemis on this pretty little coin entirely corresponds to that of the stater, and we may with reason ascribe it to the artist Pythodoros.

POLYRHENIUM.

4. ÆR. Stater. Obv. Head of Zeus, to r. ; in front, the artist's signature : ΠΥΘΟ(ΔΩΡΟΥ).

℞. ΠΟΛΥΡΗΝΙΟΝ. Bull's head, seen facing, bound with fillet ; in the field, to r. (ΧΑΡΙΣΘ) ΕΝΗΣ ; beneath, arrow-head to r. ; border of dots.



Stater of Polyrhenium.

Weight : 11.53 grammes. — Svoronos, *op. cit.*, Pl. XXV, 25 (same type, without the signature). — Carfrae Sale, 1894, Pl. VII, 14. — Rothschild Sale, 1900, Pl. VI, 299. — Cf. T. Combe, *Mus. Brit.*, p. 149, Euboea, n° 2, with the supposed legend ΠΥΘΙΛ. — Mus. Hunter, Pl. XXVII, 9. Euboea.

This type is not very rare without the signature, and exists in numerous varieties which will be found described in Svoronos, *Num. de la Crète ancienne*, pp. 276-277, n[os] 1-7, and British Museum Catalogue, *Crete*, p. 66, n[os] 4-6, Pl. XVI, 13.

5. ÆR. Hemidrachm. Obv. Head of Artemis Diktynna to l. wearing earring and necklace ; hair rolled ; in small letters before the head : ΠΥΘΟΔ(ΩΡΟΥ).

℞. Bull's head, facing, bound with fillet : border of dots.

Weight : 2.70 grammes. — Wroth, *Num. Chron.*, 1884, pp. 18 and 52, 1 ; Pl. 1, 7. — B. M. Cat., *Crete*, p. 66 ;

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Pl. XVI, 11. — Macdonald, *op. cit.*, p. 195, n° 1. — Svoronos, *op. cit.*, Pl. XXVI, 5. — Combe, *Mus. Hunter*, Pl. XXVII, 9. — Imhoof, *Monnaies grecques*, p. 218, 38. — Philipsen Collection (with the signature ΠΥ).



Hemidrachm of Polyrhenium.

A second specimen in the National Collection bears the letters : [ΠΥΘΟ]ΔΩΡΟΥ. The two coins have been overstruck on pieces of Argos and Aegina. Another specimen, which was formerly in the Photiades Pacha Collection (*Vide* Sale Catalogue. 1890, lot 1333) is also signed : ΔΩΡΟΥ.

6. Æ. Hemidrachm. Obv. Female head to l., wearing earring and necklace ; in front : ΠΥΘΟΔΩΡΟΥ.

℞. Bull's head, facing, bound with fillet : border of dots.

Weight : 2.60 grammes. — Imhoof-Blumer Collection (Berlin). — Imhoof, *Monn. grecques*, p. 218, n° 36. — Macdonald, *op. cit.*, p. 195 ; Pl. XLVI, 11.

7. Æ. Hemidrachm. Similar type, with same obv. type ; on ℞. ΠΟΛ above bucranium.

Weight : 2.77 grammes. — Stuttgart Library. — Imhoof, *Monnaies grecques*, p. 218, n° 37.

By the same artist are no doubt also the Hemidrachms, unsigned, of the same type, of which many varieties are described in Svoronos, pp. 278-279 ; and further also, according to Mr. Wroth, the Hemidrachm reproduced in B. M. Cat., *Crete*, Pl. XVI, 12.

8. Æ. Hemidrachm. Obv. Head of Artemis Diktynna (or nymph, *Svoronos*) to l., wearing earring and necklace, hair in sakkos.

℞. As before.

Weight : 2.53 grammes. — Wroth, *Num. Chron.*, 1884, p. 52, 3 ; Pl. 1, 8. — Mionnet, *op. cit.*, 274, 285. — Imhoof Collection (Berlin). — Philipsen Collection. — Munich and Vienna Museums.

Many specimens of this type have been overstruck on coins of Argos, Larissa in Thessaly, Gortyna in Crete, Aegina, etc.

"The signed coins of Crete", says Mr. Wroth (B. M. Cat., *Crete*, Introd., XXIV) " belong to a region of no great extent in the north-western part of the island ; to Aptera, Polyrhenium and Cydonia. Neuantos and Pythodoros were doubtless contemporaries ; but whether they worked independently or were related to one

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another as master and pupil we cannot determine. It is also uncertain whether these artists are responsible for the reverse types of coins which bear their signatures on the obverse. The reverse of the Aptera coin with the obv. signed by Pythodoros (n° 1), though of much mythological interest, is not very successful, artistically. The reverse type of the signed coin of Neuantos (Mionn., Suppl., IV ; Pl. IX, 2) is, on the other hand, a more creditable effort. — The female head on an unsigned silver coin of Polyrhenium (n° 8) is, perhaps, also by Pythodoros ; the well-executed copper coin of Aptera (n° 3) may with more confidence be attributed to him."

In *Cretan Coins* (Num. Chron., 1814, p, 13), the same writer states, after describing the signed coins of Aptera by Pythodoros : "They are the productions of a die-engraver with a tendency to overornateness in his work, but who is not without technical skill. His style is not unlike that of Neuantos, the engraver of Cydonia."

BIBLIOGRAPHY. — L. Forrer, *Notes sur les Signatures de Graveurs sur les Monnaies grecques*, Bruxelles, 1906.

P. W. *Vide* **PAUL WALTER**. Mint-engraver at Dresden, 1635-1644.

P. W. *Vide* **PAUL WÖDRÖDY**. Mint-master at Presburg, 1709-1718.

P. W. *Vide* **PAUL WERNER**. Mint-engraver at Nuremberg, 1712-1771. Also **P. P. W.**

P. W. F. *Vide* **PETER WYON**. Medallist at Birmingham, *circ.* 1790-1809.

P. Z. *Vide* **PIETRO ZENO**. Mint-master at Cattaro, 1514-1516.

P. Z. *Vide* **PETER ZBOROWSKI**. Mint-inspector at Krakau, 1579-1580.

P. Z. *Vide* **PAUL ZEGGIN**. Medallist at Munich, 1623-1666.

P. Z. *Vide* (**JOHANN**) **PHILIPP & ZOLLMANN**. Mint-engraver, 1818; later, Mint-master at Wiesbaden, 1843.

BIBLIOGRAPHY. — Schlickeysen-Pallmann, *op. cit.*

P. Z. (*French*). A Portrait-medal of M^me^ de Maintenon, with the legend : F. DAUBIGNE MARQUISE DE MAINTENON, is thus signed. The date is given as 1685. *Vide* Rondot, *Graveurs et médailleurs*, p. 324.

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Q

Q. *Vide* **SAMUEL QUERFURT.** Mint-master at Weissenfels, 1686.

Q. F. *Vide* **QUIRIN FRITSCH.** Mint-master at Neuwied, 1752-1755, and Altenkirchen 1776.

QUARESMA, DOMINGO MARQUES (*Port.*). Pupil of Francisco Roque, appointed Mint-engraver at Lisbon, 1710, on the death of Manuel Gonçalves Ribeiro. He died in the early part of 1754. He wrote in 1736 a short treatise entitled : " He a honra e verdade dos abridores, que beria todos os cunhos antes de se introduzir a real effigie, e que antão lavrava o reverso das moedas. ".

Domingo Marques and Bernardo Jorge cut the dies for the provincial coinage of Maranhão and Para, decreed in 1748.

BIBLIOGRAPHY. — A. C. Teixeira de Aragão, *Descripção geral e historica das Moedas cunhadas em nome dos Reis, Regentes e Governadores de Portugal*, Lisboa, 1874.

QUARNSTRÖM, CARL GUSTAV (*Swed.*). This signature occurs on several Swedish medals of the middle years of the nineteenth century as that of the Designer or Modeller. Among these are : Jubilee of King Charles XIV. John, 1843 (2 varieties, signed : **G. G. QVARNSTRÖM INV. M. FRUMERIE SC.**); — Another, engraved by P. Lundgren; — Medal of Industrial Merit, with bust of Oscar I., 1847 (by Lundgren); — Coronation of King Charles XV. and Queen Louisa at Stockholm, 1760 (signed : **C. G. QVARNSTRÖM FORM. J. E. ERICSSON SC.**); — R/. of D^r^ J. J. Berzelius medal, 1848, etc.

Quarnström was a Painter and Sculptor, born 5. May 1810, died 23. March 1867. His native country preserves numerous fine works by him.

BIBLIOGRAPHY. — *Allgemeines Künstler Lexikon.* — Hildebrand, *Sveriges och Svenska Konungahusets Minnespenningar Praktmynt och Belöningsmedaljer*, Stockholm, 1875.

QUARTIER-DIT-MAIRE, CHARLES PHILIPPE (*Swiss*). Engraver at Les Brenets, *circ.* 1842, to whom was entrusted the execution of the gold Presentation medal of the inhabitants of Les Brenets to King Frederick William III. of Prussia on the occasion of his visit to that village. The reverse of the medal, which represents the Fall of the Doubs near Les Brenets is the work of a French engraver, **OUVRAT**

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(*q. v.*), who was employed by Quartier-dit-Maire. The medal was of the value of 24 Louis d'or.

Louis Grandjean was not the Engraver of this medal, as was stated before.

BIBLIOGRAPHY. — *Information kindly supplied by M. Arnold Robert.*

QUEF, MAURICE ALBERT AIMÉ (*French*). Contemporary Sculptor, born at Lille (Nord); pupil of Barrias, Coutan, and Hippolyte Lefebvre. At the Paris Salon, 1907, he exhibited five medals : — La famille; — Rêverie; — Les boulangers; — Canot automobile.

QUEIROZ-RIBEIRO, ALEXIS DE (*Port.*). Contemporary Sculptor, born at Ponte do Lima; pupil of Barrias.

At the Salon of 1896 he exhibited an interesting bronze Medallion with bust of Menelik, Negus of Ethiopia.

QUÉNARD, ARMAND PIERRE (*French*). Contemporary Sculptor, born at Allones, near Saumur (Maine-et-Loire); pupil of Hiolin.

At the Paris Salon of 1897 he exhibited two Portrait-medallions in bronze: M^me^ Quénard; — M. Grisard.

QUENOT, ERNEST (*French*). Contemporary Sculptor, born at Dijon; pupil of Dameron, Jouffroy, and Hiolle. By him is, amongst other works, is a Portrait-medallion of a Lady, which was exhibited at the Paris Salon in 1882.

QUENSEL, WILHELM (*Germ*). Mint-master, appointed 17. May 1626 at Vörde, 11. June 1627 at Moisburg, and conjointly on 1. October 1628 at Harburg. He remained in office until 9. October 1629.

BIBLIOGRAPHY. — Bahrfeldt, *Beiträge zur Münzgeschichte von Lüneburg*, 1893.

QUERCIA, GIACOMO DELLA (*Ital.*). Son of the goldsmith Pietro d'Angelo di Guarnerio, and one of the greatest Sculptors of Siena, born in 1371, died in 1438. " In his hands ", says Fortnum, " marble and bronze were at command, although his more important works at Bologna and elsewhere are in the former material; this was by accident, for had he succeeded in his competition with Ghiberti for the second pair of the Baptistry gates, his fame would have been perpetuated in metal rather than in marble. One work by him in bronze is the Relievo panel on the font in the Sienese baptistry, which he had been commissioned to execute in 1416, but which was not finished until 1430, and represents the Calling of St. Joachim, a fine work, ably grouped. "

BIBLIOGRAPHY. — Fortnum, *Bronzes in the South Kensington Museum*, 1896.

QUERFURT, SAMUEL (*Germ.*). Mint-master at Weissenfels, 1686.

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His issues bear his initials **S. Q.** and sometimes only **Q.** *Vide* Ammon, *op. cit.*, and Nagler, *Monogrammisten*, V, 264.

QUERINI, FRANCESCO (*Ital.*). Venetian Governor of Scutari, 1442. His initials **F. Q.** occur on coins of that mint and date.

QUERRET, M^me^ BLANCHE (*French*). Contemporary Sculptor, born at Ploermel (Morbihan), who, at the Paris Salon 1897, exhibited a Portrait-Medallion of her father.

QUERVELLE, EUGÈNE JULIEN (*French*). Contemporary Sculptor, born at Paris; pupil of J. Perrin, Poulin and Dumont. At the Paris Salon of 1886, 1887 and 1897 he exhibited various Portrait-medallions in bronze.

QUESNOY, JÉROME DU (*French*). Sculptor of the seventeenth century, born at Brussels, where he was working, *circ.* 1640-1646. By him is a Portrait-medal of the Archduke Leopold William of Austria, signed : **HIER·DV·QUESNOY·F.**

BIBLIOGRAPHY. — N. Rondot & H. De La Tour, *Les médailleurs et les graveurs de monnaies, jetons et médailles en France.* Paris, 1904.

QUESTE, M^lle^ CLÉMENTINE (*French*). Contemporary Sculptor, and author of a fine Portrait-medallion in bronze of M. Marcel Poncin (Salon 1892).

QUESTE, LOUIS MAXIME (*French*). Contemporary Sculptor, born at Etang (Oise); pupil of Ph. May, and the Ecole des Arts décoratifs, Paris. Amongst his medallic works I have noted : 1877. Portrait-medallion of his father ; — 1888. M. Maurey ; — 1889. M. Masson. — 1896. M. Pestat.

BIBLIOGRAPHY. — Chavignerie et Auvray, *op. cit.*

QUIDOR, GABRIEL PASCAL (*French*). Contemporary Sculptor, born at Paris; pupil of Gerôme, Chaplain and Léon Deschamps. At the Paris Salon 1908, he exhibited a Portrait-plaquette of D^r^ S*** and a Portrait-medallion of M. Ch. M***.

QUILLET, ÉMILE PIERRE NOËL (*French*). Contemporary Sculptor, born at Paris; pupil of Cavelier and Jouffroy. By him are various Portrait-medallions in bronze, amongst which I have noted : 1868. M^lle^ E. Quillet ; — 1886. E. Schein.

QUILLIVIC, RENÉ (*French*). Contemporary Sculptor, born at Plouhinec (Finistère); pupil of Mercié. At the Salon of 1905 he exhibited a Portrait-medallion, well modelled.

QUIN, D^r^ HENRY (*Brit.*). Professor of Physic in the School of Physic, Dublin, from 1749 to 1786; six times President of the Royal

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College of Physicians, Dublin, between 1758 and 1781, and a great patron of the Fine Arts. He was clever in casting gems and imitating precious stones, in which art he is said to have made many improvements, and given " such exact imitations of cameos and intaglios as even to deceive the proprietor of a fine original who mistook the doctor's copy for his own original " (Raspe, p. XXXIX, LX). Tassie owed a great deal to the instruction he received from Dr Quin, while his assistant. The two worked together and invented the 'white enamel composition', a vitreous paste which Tassie afterwards used for the moulds of his finest reproductions from the antique, and which was the substance in which he cast his wax portrait-medallions modelled from the life. Tassie executed a small medallion of his early patron, and a larger one from a gem engraved from Mossop's medal.

BIBLIOGRAPHY. — John M. Gray, *James and William Tassie*, Edinburgh, 1904.

QUINT & SON, S. H. (*Amer.*). A firm of Engravers and Medallists, in Philadelphia, but the only medals I have seen by them commemorate Queen Victoria's Diamond Jubilee. One of the types, signed : **QUINT PHILA**, was distributed among the school children of Montreal, by the " Star " newspaper, and also as a Prize by the Montreal Exposition Co. at their exhibition held in August 1897 ; the other type, of which 10.000 were struck for the Baily Donaldson Co. and sold by them, mainly in Montreal and Ottawa, only exists in brass.

BIBLIOGRAPHY. — R. W. Mc Lachlan. *Canadian Diamond Jubilee Medals*, Montreal, 1898.

QUINTILLUS. The inscription **KV·INTIV** occurs on an aquamarine of the Ludovisi Cabinet, representing Neptune in a car drawn by two hippocamps, holding in one hand a dolphin, and in the other his trident. The inscription probably refers to the owner of the gem, if the latter is really antique, which is not absolutely certain.

The full signature is found also on a Poniatowski gem in sard, Mercury standing with his foot on the prow of a vessel.

BIBLIOGRAPHY. — S. Reinach, *Pierres gravées*, 1895. — King, *Antique Gems*, 1860. — Raspe, *Tassie Gems*, 1791.

QUINTINUS. *Vide* **MASSYS, QUENTIN**, *supra*.

QUINTUS (*Greek*). Son of Alexas, and brother of Aulus, a Gem-engraver of early Roman imperial times. His signature **INTOC ΛΛΕΞΑ ЄПОІЄІ** occurs on a fragmentary cameo in sardonyx in the Florence

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Museum, showing only the legs of a figure, which Furtwängler suggested to be that of Mars Gradivus. The stone and inscription are undoubtedly antique. "Die Buchstaben", remarks the learned German critic, "sind mit kleinen Kugeln versehen; der Mittelstrich von Epsilon und XI ist je nur eine solche Kugel. Von Punkten am Ende der Zeilen, die Köhler S. 170 gegen die Ächtheit anführt, ist keine Spur zu sehen. Die Schrift ist nicht besonders elegant, aber sehr fest und sicher. Sie trägt den Stempel der Ächtheit meines Erachtens in unzweifelhafter Weise an sich. Als



Bestätigung tritt hinzu, dass die Inschrift dieses schon zu Anfang vorigen Jahrhunderts bekannten Steines in ihrer Abfassung Schreibart Zeilentrennung und Anbringung im Raume links unterhalb des Bildes mit der erst später bekannt gewordnen, doch zweifellos ächten, Cameenpaste des Aulus des Bruders des Quintus genau übereinstimmt; selbst die Eigenthümlichkeit dass die dritte Zeile ΕΠΟΙΕΙ mit kleineren Buchstaben geschrieben und weiter eingerückt ist findet sich ebenso hier wie dort (Furtwängler, *Gemmen mit Künstlerinschriften*, Jahrbuch des kaiserlich deutschen Archäologischen Instituts, Berlin, 1889, p. 56).

BIBLIOGRAPHY. — Babelon, *Pierres gravées*. — Furtwängler, *Antike Gemmen*.

QVIRILLVS (*Rom.*). Engraver of coins, *temp.* Gratian, Valentinian, and Valens, at Sirmium. His name occurs in conjunction with that of Dionisus on a gold bar, found at Sirmium : QVIRILLVS / ET DIONYSVS / SIRM SIG

Another bar bears the inscription LVCIANVS / OBR . I . SIG . ✠, and a third has :

FL . FLAVIAN
VS . PRO . SIG .
AD DIGMA

M. Jean Maurice gives the following details concerning the attributions of the *Signatores* and *Scalptores* : "The *Procurator Sacrae Monetae*, a personage of equestrian order in the second and third centuries, must have lost some of his importance at the time of the multiplication of the mints, and was sometimes replaced by a *praepositus*. As a rule he had praepositi whose duty it was to look after the *Officinatores* directing the mints, or classes of workmen such as the *Signatores*, the *Conductores Flaturae* and the *Scalptores*. This

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is shown by the following inscription, amongst others, found near St. Clement's church at Rome.

D M
P. AELIVS FELIX. Q. ET
NOVELLIVS. AVG. LIB.
ATIVTOR. PRAEPOS.
SCALPTORVM. SACRAE
MONETAE. SE. VIBO. FE
CIT. SIBI ET. SVIS. LIBER
TIS. LIBERTABVSQVE
POSTERISQVE. EORVM

"These *Scalptores*, who were placed under the direction of an *adjutor* freedman of Augustus and of the praepositus were freedmen themselves and might have been slaves. They engraved the dies used for the striking of coins in the mints, which dies were at times copied outside the mint.

"The *Signatores* worked in conjunction with the *Scalptores* in the execution of the coin-dies. According to Babelon the former engraved the legends, secret letters, exergues and mint-marks; the second the type (*figura*, *imago*, *forma*). The work of these two categories of artisans appearing on the coins is most interesting."

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ERRATA.

p. 136. Joseph Moore died in September 1892.

p. 169. Under Bloch. Private Theatre Ticket, by Mossop.

p. 223. Above Block. Battle of Cérisoles (1541 instead of 1641).

p. 272. Under Block. Medallion (instead of Medaillon).

p. 279. — Margueritte (instead of Marguerritte).

p. 450. **BERNARDO PERGER** was Mint-engraver at Naples from about 1767 to 1789. He was succeeded by **DOMENICO PERGER,** whose signature occurs until after 1800 on coins and medals. *Vide Final Supplement.*

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